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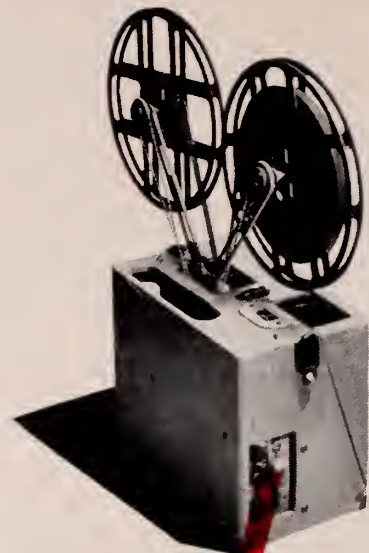
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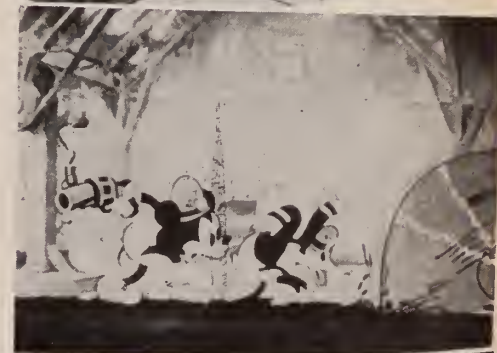
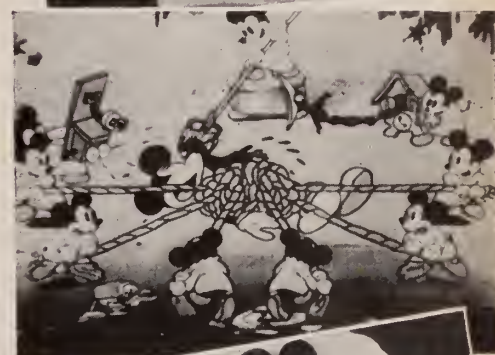




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# home MOVIES

Reg. U. S. Pat. Off.

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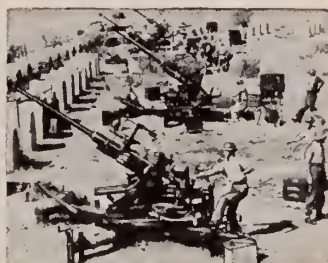
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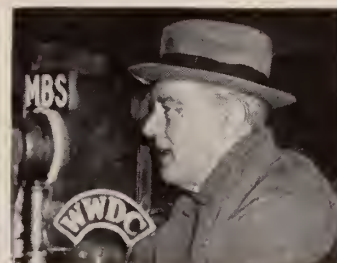
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# REVIEWS...

## *of Amateur films*

B Y J . H . S C H O E N



**S**PRING, 100 feet 16mm. Kodachrome, was filmed by H. Oesterle of New York City. The excellent opening titles however are not supported by the quality of picture they justify, the subject matter being mostly static scenes of shrubs and trees in spring bloom, shots of birds and animals, and a miscellany of park scenes which include shots of a sailor and his sweetheart making love on a park bench.

While the photography of this picture is generally good in exposure, focus and camera angles, it lacks animation. The subjects pictured are better suited to still photography. Yet this filmer had the means to inject life and continuity into this short subject. Had he begun his picture with the scene of the sailor and his girl, a shot which in itself immediately suggests the spring "in which a young man's fancy lightly turns to love," he could have established this as a premise for his picture. Then by using the sailor and the girl as the subjects, he could have pictured them roaming about the park, admiring the flowers, etc., thus justifying such scenes by filming them with interesting live action.

Best feature of this picture is the titling, excellently composed, lettered and photographed which weighed heavily in the awarding to this picture a Home Movies' 2-Star Merit Leader.

**R**EEL BEAUTIES, 250 feet 16mm. Kodachrome, was produced by Pvt. Eugene Fernet, U.S.A., stationed in Florida. It is the third effort this filmer has submitted to the editors for review and shows definite improvement in all departments of picture making.

This war-time continuity pictures a soldier loafing on the job, reading a copy of Esquire. The commanding officer chances by, catches the boy loafing, and threatens to deny him a pass for that evening. Somewhat dejected, the

soldier returns to his chores, but when the C.O. is out of sight he throws down his broom and takes up reading Esquire again. Presently he falls asleep and dreams about the beautiful girls he has seen pictured in the magazine.

Here skillful double and triple exposure photography enhances these sequences. The transition from reality to dream is indicated by a slow moving mist which envelopes the opening scene, a trick accomplished, according to the filmer, by using a chunk of dry ice in a pail of water before the camera lens.

The soldier later awakens from his dream, reflects a moment upon the pleasant experiences he had with beautiful girls in his dream, then returns to his sweeping, and just in time, too. For the C.O. arrives on the scene a moment later to find him sweeping briskly. This scene touches the C.O.'s heart and he withdraws his denial of a pass, prom-



ises to give the boy one later in the day.

The boy smiles and replies: "No, thanks, I've just seen my dream girls!"

The C. O. shakes his head wonderingly and walks away.

Much credit is due the filmer's efforts in trick photography, the success of which offsets his errors in exposure in other sequences. Editing is good and the titles, while excellently composed and displaying fine art work, were photographed not up close to fill the screen, but reposing on a bush or against a tree!

As a wartime film displaying the efforts of a G.I. to keep up with his hobby, "Reel Beauties" easily rates the 3-Star Merit Leader awarded it by the editors.

**N**EVER A DULL MOMENT, 350 feet 8mm. black and white, was filmed by H. Sodergren, of Los Angeles. It is a photoplay concerning a man seeking rest in his own home only to be disturbed by countless interruptions.

• Continued on Page 33



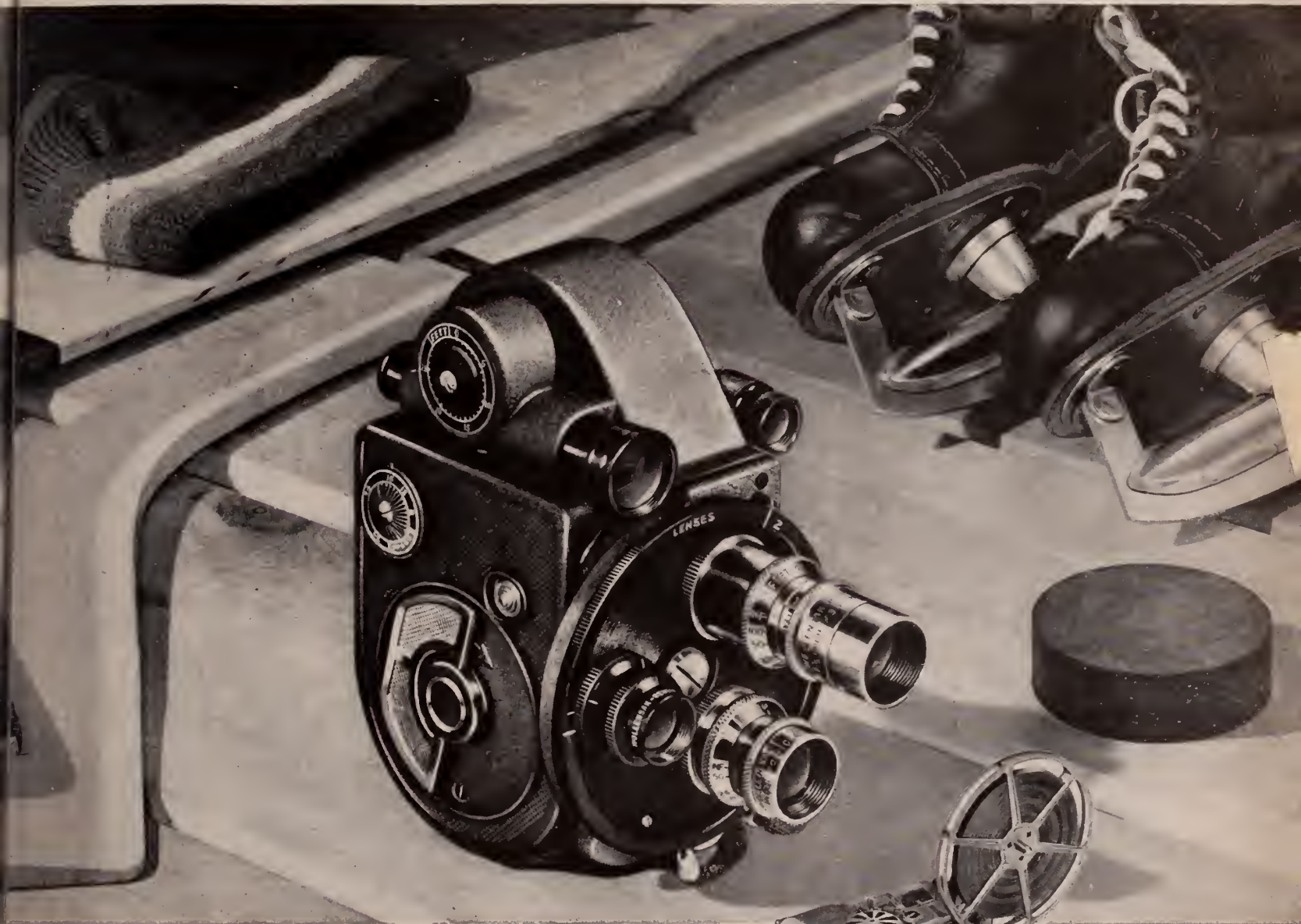


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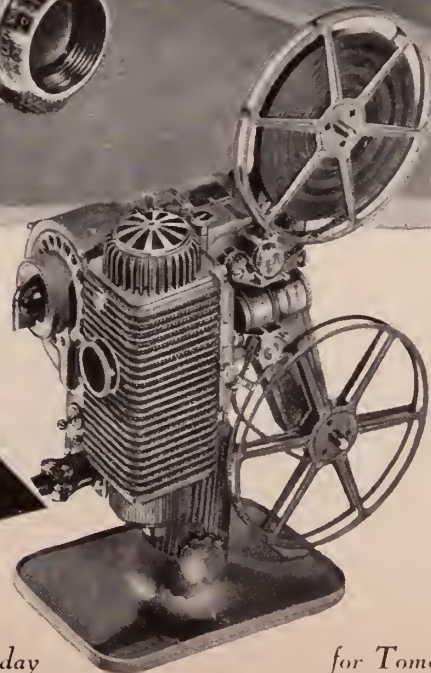
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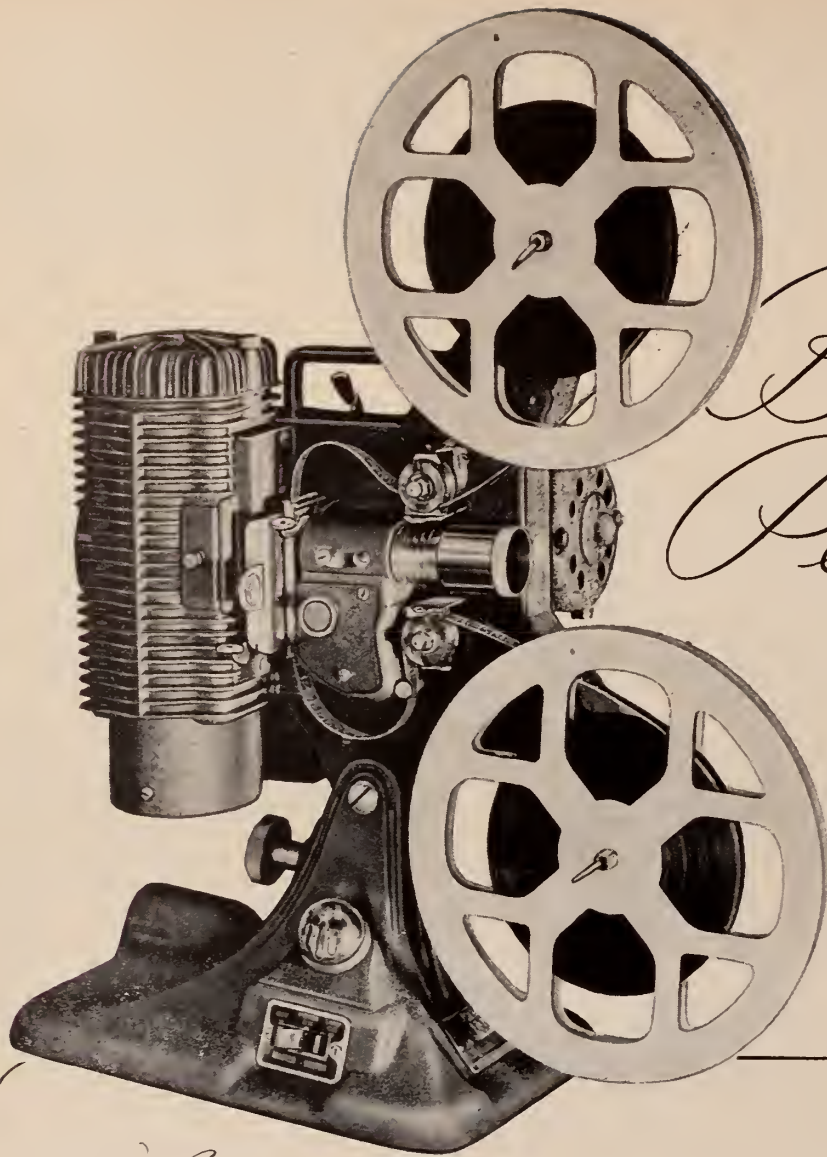
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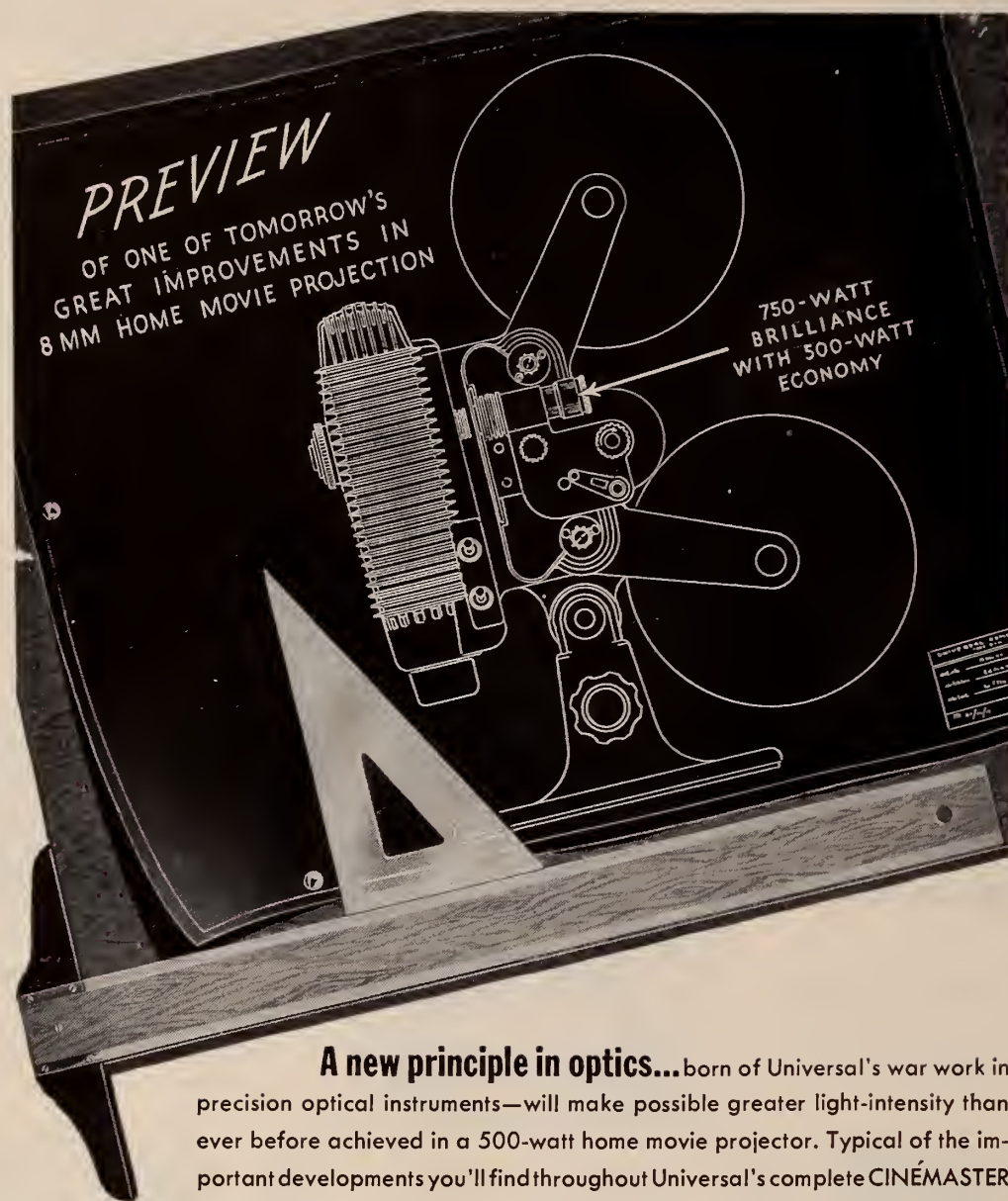
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# Filming The Family Movie Stars

B Y C U R T I S R A N D A L L

**T**IRED of the absence of continuity and story interest in the casual filming of the children? Why not get the kiddies together next Sunday for a photoplaylet with a plot—a picture you can screen again and again with pride and pleasure? If it's a story you lack, perhaps you can gain an idea or adopt the whole story of one or more of the continuities that follow.

They're relatively simple and easy to shoot, call for little acting ability on part of the players. It's your skill with the camera and the editing treatment given the shots later that will contribute most to the picture's success.

The idea, of course, is to picture the youngsters in purposeful action, at play, or enacting the role of some famous character, etc. Boys like to play at cowboys and Indians and here's a continuity outline for a picture on this subject:

## *Cowboy and the Indian*

Scene 1: Group of children on way home from school, swinging books, etc. Camera on sidewalk; children walking towards camera.

Scene 2: Move in for a medium shot to pick up the two boys who are to play the Indian and the cowboy.

Scene 3: Boys come through garden gate, approach camera; start to talk.

Scene 4: Closeup of one boy speaking: Title: "Let's play Indian and cowboy."

Scene 5: Closeup of other lad, he nods approval.

Scene 6: Medium shot. Boys toss books, coats or sweaters, etc., on back steps of house, skip toward garage (or barn). Fadeout.

Scene 7: Medium shot. Fadein on boy laying face down on lawn. There's an arrow ostensibly sticking out of his back. (This can be faked by sticking

• Continued on Page 28



## GLENN GROSSMAN

### Visualized Bach's Tocatta and Fugue

**E**VER since the dawn of movies, people have been recording their impressions of human action and emotions on film. More recently, the impressions of dreams have been translated in visual terms by means of the camera lens. But it remained for Walt Disney to interpret by the combined means of sound and animation, an equal impression of a musical score. Now, an amateur, with the simplest of equipment and a rudimentary knowledge of motion picture animation, has produced a noteworthy 16mm. sound film in which his impressions of a musical composition are delineated in abstract designs skilfully animated to emphasize each crescendo and diminuendo, every andante and allegro.

"Tocatta and Fugue" is the title of the 200-foot 16mm. black and white sound film produced by Glenn Grossman, of St. Louis, Missouri, now a corporal in the army. Actually, only the Tocatta of Bach's famed composition has been recorded and filmed by Grossman, the Fugue sequence having to wait until the war's end for completion.

The picture is introduced on the screen with the main title in animation—the letters appearing one by one to form the words. The musical score begins and abstract figures appear to interpret each movement. A heavy bass crescendo, for example, is symbolized by the rise of a majestic cliff in midst of a landscape. As the music swells, the rock is rent asunder and falls to earth in fragments as the music diminishes preparatory to entering a new phase, which in turn is similarly interpreted on the screen.

Such visual patterns animated in tempo with the music are a delight to the eye and give surprising emphasis to each movement of the score. The very novelty of it may at first obscure the artistry with which this unusual amateur motion picture was produced. But to those who understand the ramifications of animating motion pictures, "Tocatta and Fugue" is an outstanding cinematic accomplishment. On this same page begins Glenn Grossman's own story of how he made "Tocatta and Fugue" which Home Movies has honored as the Movie of the Month.

—EDITOR

• At right are frame enlargements illustrating two animated sequences of abstract pictures with which Glenn Grossman interpreted certain movements in Bach's famed musical composition, "Tocatta and Fugue."



• As the bass notes rise in volume, the cliff emerges:—



• In another movement, the staccato notes are interpreted by the tempo of animation in this abstract pattern; —

## MY ADVENTURE IN

### How A Musical Composition Was Interpreted On The Screen With Animation And Sound...

**"T**OCATA AND FUGUE" was made at the University of Southern California in 1941 in the Cinematography Department. Through the cooperation of that department and the use of its equipment, this undertaking was made possible. But to start out with, I feel I must explain why the picture was made and for what purpose. It was mainly an experiment in the various techniques needed and applied to make an animated picture with sound. As to photography, I had done enough to make that one of my lesser worries, but as to the sound recording and animation, therein lay the challenge to my limited resources.

In making a picture of this type I had chosen to record the sound first and then synchronize the drawings with the sound track. First of all the selection of the music to be recorded was simple enough. I chose Bach's "Tocatta and Fugue" because we had that record already in the library. As it happened in the end, I only had a chance to finish on the film the "Tocatta" entirely, although I had recorded the entire Bach work.

The recording was made in the University's studio on a Berndt-Maurer variable-area film recorder. The record was placed on a recording turntable. The crystal type pick up was fed into a separate amplifying channel and through a noise reduction circuit in the mixer panel. From this panel it fed into the main amplifier, then directly into the light valve of the recorder. The recording negative was 16mm. DuPont Sound Recording film, which was





—then breaks asunder as the music reaches its climax and—



—crumbles away and, finally—



—settles to earth as the music returns to normal level.



—the dots and dashes and the narrow lines move upward—



—as though in eruption from volcano cones—



—and thus continue until mood of the Tocatta changes.

# 16MM ANIMATION

By GLENN CROSSMAN

with which the sound track can be run at any rate of speed and marked at any point with a grease pencil. Going frame by frame and marking an appropriate chart, I finished marking the film itself and then checked back and found on exactly which frame the component parts of the music came. After numerous rechecks I made up final animation sheets showing exactly on what frames the light or heavy chords, accents and beats, crescendos and trills, came.

I am no artist. I can trace a drawing, color a picture, ink a straight line, but I am no artist. From that definite conclusion, I planned the animation to be strictly a thing of the abstract. Designs moving, shapes changing, shadows deepening—this was the type of art work I had laid out for myself. The technique consisted of making the actual animation drawings on paper, using celluloids for foremats that were placed on top of the paper. Registration was in the form of a U-shaped guide placed on the bottom and two sides of the title drawing board. The size I selected for both availability and dimensions was the standard typewriter size paper.

Next came a rough idea draft of what was going to take place for representing the music on the screen. As it was to be abstract designs and forms, I included everything I could possibly think of because, as I said before, it was mainly an experiment. After I had agreed with myself as to the rough ideas for the animation, I made appropriate notes on the music chart in order to have a guide in animating the drawings.

Next required was a little mechanical work of making two boards, one with a piece of glass in the middle for drawing, and another with a solid board for use in photographing the finished product. The drawing board was illuminated from beneath so that when animating, I could put one sheet on top of the other and observe the lines of the design on the sheet beneath. After all the associated equipment was gathered together such as pens, pencils, rulers, French curves, etc., I was ready to begin animation.

The time, temper and physical and mental exhaustion that went with the ensuing couple of months work, goes better without

• Continued on Page 30

used consistently by this department. The same laboratory did all the processing and for these two reasons no checks as to exposure results were necessary. In the actual recording with the fader knob at zero the film recorder and turntable were brought up to speed. Then the pick-up was placed on the record and after attaining speed the fader knob was brought up to the required and predetermined point so as to eliminate any of the beginning record scratch. The modulation level was checked by both a galvanometer needle and a monitor speaker. At the end of the recording the light valve was faded out to give a complete drop to silence after the normal echo time of the last musical note.

The recording done, the next step was processing the film to obtain the negative and a positive work print. All printing was done on 16mm. Eastman Positive (5301-46) which also did not necessitate additional checks. When the work print came back, I checked it for quality and found that I had been lucky in getting a fairly high grade recording. By using a sync machine (two sprockets on the same shaft parallel to each other), I matched up the positive to the negative and then stored the negative for the final printing.

Now came the part that I found to be the most exacting of the whole venture. I was going to "count" the sound track frame by frame to find out just what frame a certain beat or chord of the music would come. This was done with a 16mm. Moviola, a device





• These three titles were made on location. Letters placed on glass were filmed against natural backgrounds containing action.

# TITLES ON GLASS

**Titles And Live or Scenic Backgrounds  
Can Be Filmed Simultaneously With  
This Home-Made Cine Accessory . . .**

B Y D R . R U S S E L L T . C O N G D O N

**T**ITLES with beautiful live, scenic backgrounds add much to outdoor movies. They are easily filmed by mounting the title letters on clear glass set into a frame before the camera. In this way, background and title are photographed simultaneously. Double exposures and winding back of film are unnecessary.

Reproduced above are the frame enlargements of a few of the titles made in this manner by the writer, using the titling frame pictured below. The frame was made from  $\frac{7}{8}$ " by  $2\frac{1}{2}$ " wood with inside dimensions of  $25\frac{1}{2}$ " x  $32\frac{1}{2}$ ". The inside of the frame was rabbeted out  $\frac{3}{8}$ " to form a track to receive the glass panel  $32$ " wide and this track is further deepened by the addition of thin strips nailed all around on either side of the rabbeted trough. Sections cut from yardsticks can be used for the strips and are a convenient guide in arranging the lettering on the glass panel.

The framed glass, bearing the title text, is suspended between two upright standards, as shown in lower photo, by means of two angle screws or hooks inserted at either side of glass frame. These hook into screw-eyes set into the standards, permitting the frame to swing free between them and allowing the title to be tilted, when necessary to shoot up or down for a required background.

The supporting standard is con-

structed of  $\frac{7}{8}$ " by  $2$ " strips of wood and is made so that it may easily be taken down or folded into a compact bundle for convenient transportation. The two uprights are held parallel and the proper distance apart by cross and diagonal braces below the level of the glass. Quarter-inch bolts with wing nuts hold the parts firmly in position. Two legs or props, one attached to each upright, hold the standard in a nearly upright position; it must be set up on a considerable slant, of course, to secure stability. The framed glass is held in the upright position by a hook and eye from bottom of frame to the adjacent cross piece on the standard.

While the glass panel on which the title is lettered is easily removable from the frame, leaving it in the frame makes it easier to align and center the lines of lettering by virtue of the pieces of rule or yardsticks at the sides, already referred to. Using a large ruler as a straight edge, the block letters are arranged on the glass which is laid flat on a table. After the letter arrangement is completed, then each letter is secured in place by application of a dab of rubber cement on its base which causes it to adhere to the glass. This cement dries quickly and the glass

panel with lettering may be moved almost immediately after the last letter is cemented in place.

For safe carrying of the framed glass with the title arranged upon it, it is placed in a heavy cardboard

• Continued on Page 32



• Pictured at right is simple home-made easel and title frame that holds before camera the glass on which is lettered the title next. Block letters are cemented to glass with rubber adhesive, are quickly removable and made ready for the succeeding title.





• Students were used in as many scenes as possible which heightened interest in the picture showing logging operations.



• Logging activities were followed by the camera from felling of trees to transport of logs and cutting at the mill.



• Students studied mill operations before the scenes were shot to determine the most effective camera angles.

## *A School-made Documentary*

By E A R L W. D I B L E

**A**N 8mm. movie camera and a planned class excursion to a lumbering mill were the means of producing a most unusual documentary film on forest conservation. The American Civilization class at the Menlo Junior College in Menlo Park, California, after studying the general problem of conservation in the United States, organized a trip to a local lumbering mill. The group felt such a visit should be very enlightening even though it was specifically related to lumbering and forest conservation rather than to conservation in general. Arrangements for the all day trip were completed through a United States forester, who had previously offered his services to the group.

Prior to the class's departure from school, several purposes were set as guides for the trip. These objectives were later used as a basis for estimating the value of the project. The three purposes decided on were:

1. Learn how general logging and lumbering operations are carried on in this area;
2. Learn how logging practices in this area are related to the general problem of conservation of our forests;
3. Learn how lumbering in this area affects human resources and other related natural resources.

With these objectives in mind each

student selected a specific field for special study. The fields investigated were: lumbering methods, effect of lumbering methods on soil, effect of lumbering methods on wildlife, effect of lumbering methods on the people in this area, and history of lumbering in this area.

The instructor and one interested student chose to make a photographic record of the class's findings. With one roll of 8mm. black and white panchromatic film (\$2.25), an 8mm. Bell and Howell camera with an f3.5 lens, and an exposure meter this record was made. None of the shots was planned in advance. Our only guide in making the picture was the decision that the scenes should tell a story of lumbering in this area as the class found it. Sequence and individual shots were taken at random as the inspection progressed. Attempts were made to include students in the action wherever possible. The instructor and student depended upon the final editing of the film to tell a complete story.

At the class meeting following the trip, special reports were presented. Several days of discussion were devoted to individual findings in order to get a complete picture of the lumbering problem for this section. At the conclusion of the reports the film arrived from the processing station and the group was ready to preview it intelligently.

The film was shown and discussed.

At the close of the class a committee of two was appointed to further review the film and to incorporate suggestions in the arrangement of the scenes in order to tell a story. The movie committee reviewed the picture, listed all the scenes as they were recorded and from this list went to work editing the film.

When the film was finally cut and spliced into its final form, it opened with finished lumber being piled on a truck, followed by various scenes of logging and milling operations, and closing with views of the ruined timber and timberland that remained and which left a real problem for future citizens to solve. The committee purposely ended the reel with the devastating scenes in order to present a problem rather than to suggest any possible solutions.

To make the picture more realistic the speech department's recording machine was used to make a recorded narrative that could be reproduced while the film is screened. A suitable musical background was used and a prepared script was read by a student. The script was read while the picture was shown in order to synchronize it as near as possible with the picture. Synchronization was later controlled by regulating speed of the projector to that of the 33 1/3 R.P.M. recording.

• Continued on Page 33



• By following the author's formula, correct exposure for such scenes as this may be calculated by multiplying light "units" by film speed, and dividing by distance of lamps from subject.



• A light "unit," as used in author's system of exposure calculation, consists of four No. 1 photofloods or their equivalent mounted in regular reflectors like the one shown here.

# Determining Exposure Without A Meter...

Here's A Dependable System For Calculating The Right F-Stop For General Indoor Scenes

B Y G E O R G E W. C U S H M A N

**H**ERE is a very simple idea for determining the correct lens opening to use when filming movies indoors. No exposure meter is needed, and guess work plays a very minor part in the calculations.

The process, briefly, is to multiply the index number of the light units by the Weston tungsten film speed rating and divide the result by the distance the lamps are located from the subject. The answer will be the stop opening to use for correct exposure.

In order to determine exposures by this method, it is first necessary to understand the term: "index number of light units" referred to above. For the purpose of this system, one light "unit" consists of four No. 1 photofloods in good reflectors or the equivalent. Two No. 2 photofloods in reflectors or one No. 4 photoflood in reflector, either of which are the equivalent of four No. 1 photofloods, also equal one unit.

A unit can consist of photofloods of mixed sizes as, for instance, two No.

1, one No. 2, and two No. 4 photofloods which would make a total of three light units. In all cases, the photofloods must be in regular photolamp reflectors made for the purpose. Used otherwise, efficiency of the photoflood lamps is decreased and cannot be estimated for the purpose of making unit calculations here.

To arrive at the lens opening required, the lamps are arranged about the set as desired and the distance measured between lamps and subject. If the lamps are not all the same distance from subject, the average distance should be used for calculations.

Lamps used in back of the subjects for backlighting or highlighting are not to be counted either as light units or when the distances are measured. They are to be disregarded entirely when making the calculations as the exposure is determined solely upon the volume of light cast upon subject or set from the camera side.

The following example will indicate simplicity of the system. In a given

room there are four No. 2 photoflood lamps in good reflectors being used in front of the subject, and two No. 1's used in back of subject for highlighting. The four No. 2 lamps are each worth a half unit, or a total of two units in all. The highlight photofloods are not considered. The film being exposed in this example is Kodachrome Type A which has a Weston rating of 12. By multiplying the total light units, 2, by the film speed, 12, the result obtained is 24. As the four No. 2 flood lights have been placed 6 feet from the subject, when 24 is divided by the light distance, 6, the result is the f. number, which, in this example, is f.4.

Or, to take another example, suppose four No. 1 photofloods are being used at ten feet from the subject, with Agfa Triple S Superpan in the camera, for which the Weston tungsten rating is 64. The lamp unit is one, and when multiplied by the film speed, gives an answer of 64.

This is divided by the lamp distance from subject, which is 10, and the

• Continued on Page 31



• Action highlights from all the important world events of 1944 are compactly yet interestingly edited into the 1944 edition of Castle Films' "News Parade of The Year" just released.



# Castle Records The Year

**Film Diary Of 1944's News Highlights  
Available For Home Projectors . . .**

B Y J . H . S C H O E N

**S**O NUMEROUS and dynamic have been the events of 1944 that importance of many have become obscured by those which quickly followed. However well the newsreels covered these events, not everyone was fortunate to see the pictures in theatres.

Now, however, it is possible to review the year's historic highlights in one's home as they flash upon the parlor movie screen, for Castle Films has added another historic volume to its annual movie news digest in the "News Parade of The Year for 1944" prepared especially for owners of 8mm. and 16mm. projectors. Prints of this film in both sizes and in a variety of editions are now available through Castle Films dealers.

Rare action footage from all fighting fronts poured into the Castle editing rooms during the past eleven months and the editors, whose job it was to select the highlights and compress them into one reel, really had a job on their hands. Readers will understand the gigantic task involved in selecting, cutting and assembling this material without going beyond the allotted length. Castle's film editors reviewed more than

200,000 feet of 35mm. film to obtain the material for "News Parade of The Year for 1944."

The crushing final blows in every European theatre of war highlight the story of 1944 and Hitler's last mile into oblivion. From the fighting in northern Italy and the Balkans to the crumbling Siegfried Line on German soil, the smashing onslaught is seen as Americans, British, Canadians, and fighting French purge conquered lands of the Nazis and liberate millions of people. The sweep of the victorious Russian armies into the crumbling Fortress Europe on the east is pictured in sensational photography. And historic films from the Pacific, including scenes depicting the latest triumphs of General MacArthur and the great naval armadas on the ever-shortening road to Tokyo, add to the story of American victories in this momentous year.

Highlights of the reel include amazing shots of Britain's battle against Hitler's last and most deadly weapon, the robot bomb. Sensational accuracy in big gun marksmanship explodes several flying bombs in mid-air as the camera records these hard-to-get shots filmed dangerously close to the explosions. The reel also covers important home events of 1944, including the tense war-time Presidential campaign.

No motion picture material previously seen in Castle Films is used in "News Parade of the Year—1944," and

• Continued on Page 34

• News cameramen on the home front as well as on the battle fronts secured the rare news films from which Castle obtained the historical footage that comprises their big film release of the year.





# MOVIE PLOTS IN TITLES...

## A Page of Title Cards that Offers Continuity Ideas

**I**T MAY be putting the cart before the horse to take a title then build a story around the idea suggested by it; but many of Hollywood's best pictures begin with an idea for a box-office title! A catchy title phrase will send a producer scurrying to his typewriter—or secretary—to dash off a quick story outline that later becomes a feature.

Similarly, the hundreds of main titles that have been printed in previous issues of HOME MOVIES each suggest

a picture continuity. Now, to make these titles even more useful, HOME MOVIES offers a screen story idea for each one reproduced here—plus color for those who would photograph them in Kodachrome or Ansco-Color. The entire seven titles may also be reproduced satisfactorily with black and white emulsions. The suggested continuities are necessarily brief, but may be enlarged upon by the filmer to form a complete scene-by-scene shooting script.



**PEOPLE** are actors, and all the world's a stage upon which they perform. Every town and city has its odd characters and picturesque inhabitants which offer interesting picture material especially for a movie documenting local life. Curbstone peddlers, pushcart merchants, the cop on the corner, town square gossipers, and soap-box orators—all of these are picturesque if not entertaining actors of almost every city and hamlet. If you want to make an amusing film, scout the prospects of filming such people in your town, then secure permission—when you think such may be necessary—and film each one in their natural daily pursuits.



**TIMES** have changed a lot in the past few years affecting the lives of everyone. Perhaps you have many scenes of your family and self made three or four years ago when vacations were a regular yearly event and visits to mountains and seashore an almost weekly occurrence. Why not make a movie picturing the contrasts in your life between yesterday and today? If then you drove your car to work daily, you probably ride street car or bus today. Yesterday you ordered the gas station attendant to "fill 'er up!" Today you nurse your A coupons with infinite care. You can take it from here to make an interesting filming idea, contrasting new scenes with old.



**A NOVEL** idea for a birthday greeting to a brother filmer is to make a movie of friends or relatives greeting him personally from the screen. This surprise film can begin with the title shown here, then picturing each member of the family separately, showing them in closeup writing a personal greeting message to the party whose birthday is being celebrated. Then show what is written in an ultra-closeup filmed with the aid of a titler or supplementary lens. Close the picture with a group shot of all the greeters—the girls throwing kisses and the men clapping their hands overhead, ringside fashion. And if the man is in the service, he'll appreciate this birthday greeting all the more.



**EVER** wake up with a start to discover you overslept, then rushed through dressing and breakfast in order to make the bus a la Dagwood Bumstead? Begin your film story exactly that way. Have the man rush to the bathroom only to find someone else there ahead of him; later, shaving in a hurry and getting cuts that require court plaster; eating breakfast in a hurry standing up; grabbing hat and coat and dashing out the front door, etc. He stumbles down the front steps, falls face down upon the morning paper laying on the front lawn. He looks at it startled; reads it again; and a closeup shows the dateline—SUNDAY! Final scene shows him jumping up and down on his hat, then returning to bed with all clothes on.

**WINTER** offers much in scenic beauty and action for the cine camera which is too often overlooked by the cameraist in favor of the warmth of indoors. But wherever snow flies, there's certain to be sledding, skating and skiing, the kind of action just made for movie cameras. Let us document winter with well photographed sequences of each of these sports, introduced perhaps with a theme sequence of snowscapes, icicles and frosted windows. Picture the whole pageant of winter showing skaters on the pond or lake—arriving; putting on skates; cutting fancy figures; etc. Picture the skiing, sledding and tobogganing sequences in an equally complete manner. Introduce each sequence with appropriate sub-titles.

**MAKING** Dad or big brother the goat is theme of this movie idea which pictures him trying to show up other members of family in outdoor sports only to suffer dire consequences. Brother asks dad to play football on the lawn with him. Of course dad wants to show off—gets hit with the ball, and limps into the house. Here he's challenged to a game of badminton by sister, is badly beaten and suffers a turned ankle to boot! When he tries golf he's struck by a ball. Catching pitched baseballs is too much for his tender hands. And a game of croquet leaves him with a sprained back from which he seeks relief in an easy chair in the shade of a tree in the garden. Closing scene shows dad sipping a highball and a title states that "a highball is the only ball that doesn't ball up dad!"

**WHEN** the man of the house seeks peace and quiet on his day off, anything can happen to annoy him—and usually does. If he tries to sleep during the day, the neighbor's kids are sure to roller skate in the driveway. If he seeks solitude in a hammock, there's always a chattering bird—or a gabby neighbor—to break the silence he seeks. And if he naps, a thoughtless neighbor invariably gets careless with the garden hose while sprinkling, dousing him and creating a furor. If you want to make a typical "day in dad's life" movie, weave these incidents into a continuity and star dad in the stellar role. A surprise twist is to close the picture with a title: "But when we want to awaken him—" followed by a shot of mother pounding on bedroom door, then a closeup of dad fast asleep and snoring—with gestures.





# HOME MOVIES' experimental

## *Ideas for Cine gadgets, tricks and*



### Extra Lens Holder

My filming activities are mostly out of doors, on mountain hikes, etc. Mine is a single lens camera, although I carry wide angle and telephoto lenses plus an assortment of filters. I soon found it inconvenient to carry this extra equipment around in a separate carrying case. I therefore made the gadget pictured above which is patterned after the money belts so popular today and which holds my extra lens equipment more conveniently.

The case is made of heavy cloth with a series of five pockets. A large flap folds down to cover the pockets and is secured by snaps. Loops sewed on at the back provide for wearing the gadget at my waist secured by my trouser's belt. With my extra lenses at waist height and right in front of me, it is easy when I wish to change a lens to simply remove the one on the camera and drop it in one of the pockets and replace it with another and shoot. It saves fumbling through trousers pockets or the annoyance of carrying an extra equipment case. — *Edmund G. Lowry, Seattle, Wash.*

### Film Viewer

A simple film viewer may be constructed as follows: cut a hole 2" by 3" in base of editing board so that path of film travel bisects the hole. Apply a panel of flashed opal glass or ground glass over the hole, securing it in place with tacks or gummed tape. Mount a small hand magnifying glass, obtainable at dime stores, above the glass—about two or three inches—in such a manner that film will pass between glass and magnifier. Add a small 7-watt 110-volt lamp and socket beneath the glass panel to furnish illumination. This arrangement will permit inspection of film ade-

quately magnified for ordinary editing purposes. — *Raymond Dunn, Fresno, Calif.*

### Editing Aid

Ordinary spring clothespins, numbered with india ink to correspond with scene numbers, and strung upon a wire or cord over desk or worktable, provide an easy way to edit films. Each scene, as cut from the roll of newly processed film, is hung in order on the wire and identified by a numbered clothespin. Thus, the strips are readily identified and may be kept in splicing order, ready for editing. — *Bill Jaymes, North Hollywood, Calif.*

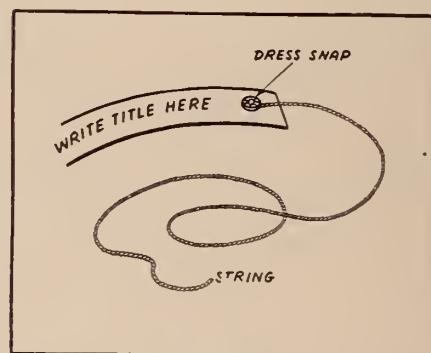
### Extended Reel Arms

The photos below show how I extended the reel arms of my 8mm. Filmo projector to accommodate 800-foot reels without permanently altering the projector frame or mechanism. The auxiliary arm is attached to the original reel arms by quick demountable clamps as shown at "A." The arm is made of a length of  $\frac{3}{8}$ " tubular steel, bent to shape as shown. The clamps "A" were welded in place on the arm and each consists of two metal bars fitted with two bolts and wing nuts.

The reel spindles were made of  $\frac{5}{16}$ " O.D. copper tubing sweated to  $\frac{1}{4}$ " headless bolts, and these provide for the insertion of spring reel retainers made of safety pins. The pulleys "B" were turned on a lathe from a piece of maple hardwood. The lower one is a two-stage pulley providing faster rotation for the

smaller hubs on standard 400 foot reels.

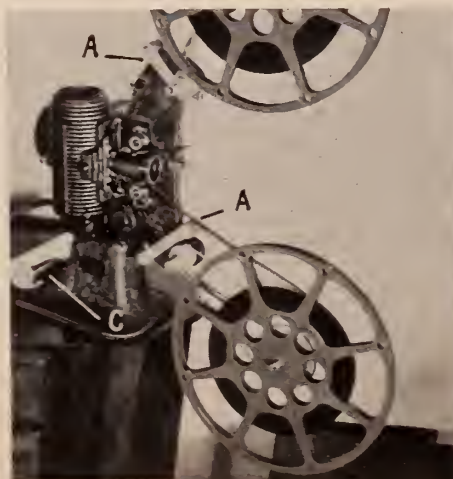
Belt pulleys slip over the regular projector spindles, offsetting the spring belts so that the sprockets and reels line up. In order to prevent the projector from toppling forward from the added weight of the larger reels, a counterweight consisting of three pounds of lead poured into a chromium plated pipe is fastened with bolts to the rear of projector as shown at "C." A finishing touch is the coat of chrome paint applied to the extension arm assembly. — *Ralph O. Lund, Seattle, Wash.*



### Reel Film Bands

In order to keep my reels straight and not have to unwind film and examine the first frame of the title each time I start a show, I have made cardboard film bands for each reel.

For a full 16mm. 400 ft. reel the cardboard should measure  $9\frac{1}{16}$  inches by 23 inches. One inch from one end place a snap fastener, obtainable from dressmaking shops or ten cent stores, and tie to it a piece of ordinary string long enough to go around the reel.



# cine workshop

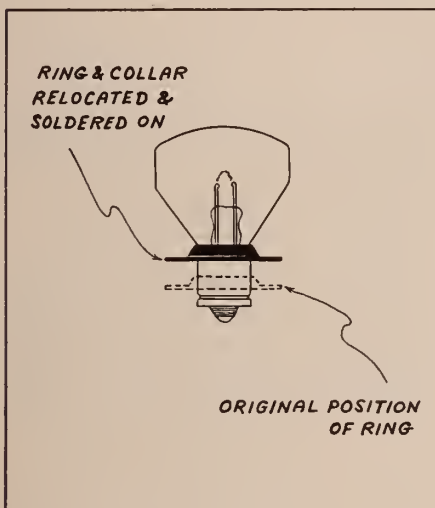
shortcuts contributed by readers

The name and number of the reel can then be printed on the cardboard. In this manner the reels can readily be identified at a glance.—*E. H. Sulham, East Hartford, Conn.*

## Lamp Substitute

I recently burned out the bulb in my P-8 Univex projector and later found that my dealer was unable to supply a new one. This bulb, as owners of this model projector know, is a small 8-volt high intensity lamp lighted by a step-down transformer located in base of projector.

I discovered that a No. 83 Ford spotlight bulb or a G-E No. 1009 bulb, both of which have the locking ring attached, can be substituted with a simple alteration. With a hot soldering iron, the locking ring on base of bulb is loosened and may be moved straight



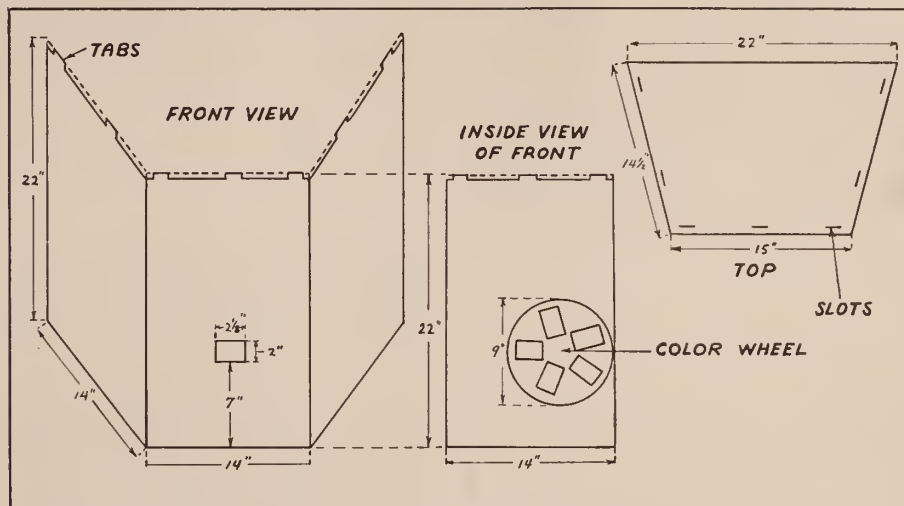
up toward top of base and re-soldered in this position.

This alteration permits filament of the bulb to set in the proper plane and focusing position behind the aperture when inserted into the lamp socket of the projector.

This bulb draws a little more current than the original P-8 Univex projection lamp, consequently lowering the transformer voltage to around 7 volts which gives a good bright light on the 6-8 volt bulb. — *Hawthorn Sutton, Jackson, Mich.*

## Projector Blimp

Here is a plan for a portable projector booth or blimp that enables screening



movies with a more silent "little theatre" atmosphere. The annoying light that escapes from most projectors comes to good use in lighting the booth for the operator instead of distracting guests' attention from the screen. With the booth in use, projection image is unimpaired, noise is reduced considerably and the unit is easy to make and assemble.

Made from heavy cardboard or double faced corrugated packing board, it consists of three sides and a top, as shown in diagram. The rear is left open, although this, too, may be closed by addition of another panel.

Dimensions in above diagram are tentative. The whole unit may be designed to fit any make of 8mm. or 16mm. projector. The front and side panels are joined together with Kraft tape, allowing some slack for folding. The lens porthole can be cut to the size and height suitable for the projector.

Those who like to project their black and white films in tints or color, can add a color wheel to the front panel, as shown. The wheel shown provides for four color wedges plus a blank opening for projection without color. Color is provided by cementing pieces of colored cellophane over holes in the color wheel. The wheel is attached to front panel by means of a round-head brass paper clip.

Top panel is attached and held in place by means of tabs cut in top edge of front and side panels, which are inserted in corresponding slots made around edge of top panel, as shown in diagram.—*Grayce A. Wulff, Cleveland, Ohio.*

## Camera Handle

A simple camera handle, that fits the tripod socket, and lends a firmer support of camera when hand held, can easily be made from a 1/4" #20 machine bolt, and a piece of broom stick. The bolt, with head removed, is screwed securely into one end of the stick leaving about 1/4" protruding to fit into camera. A leather strap is looped to fit the wrist and slipped over the bolt after being punched for the purpose. A metal washer is placed over the strap and secured in place with a lock nut. The handle may quickly be attached to cam-

• Continued on Page 34





# NEW SOUND AND SILENT FILMS

- ★ Recent Releases for Road Shows, Clubs, Schools and Churches
- ★ Latest 16mm. and 8mm. Films for Home Movie Projectors



**News Parade Of The Year** — Castle Films' 1944 pictorial news summary is now available in both 8mm. and 16mm. in a variety of lengths plus a 16mm. sound version. This subject covers all of the most important history-making events occurring during the past year with heavy emphasis on armed forces victories. The robot bomb menace is effectively pictured, as are many domestic events such as the presidential campaign. The seventh in the series of annual "News Parade Of The Year" releases, the 1944 edition is a worthy addition to the library of those filmers making a collection of historic films.



**Count Me In** is title of one of the newest 100 foot 16mm. "soundies" being released by Walter O. Gutlohn, Inc., New York City. This short musical subject features Claude Thornhill and his band, supported by vocalists Martha Wayne and Buddy Stewart and with Thornhill giving out with some smart turns at the piano. This "Soundie," as well as others in the series is an excellent surprise highlight to insert between features or longer films to balance screen programs. Subjects are available for outright sale at \$7.50 each.

**The Curse Of A Cigarette**, 1 reel in either 8mm. or 16mm., is a timely film subject tying-in with the current cigarette shortage. It is a "revival" of an old-time silent melodrama and portrays

the "dreadful degrading influence of the cigarette" as the straightlaced believed in at the turn of the century. Treated in a humorous manner, the story is equal to the best comedy films for hilarious entertainment. Running time is 12 minutes. Subject is available for outright sale from the Fun Film Library, 545 Fifth Ave., New York City.



**Pictorial Films, Inc.**, announces a program of feature releases for 1945 consisting of 36 films among which are such outstanding titles as "Harvest Melody," "Minstrel Man," "When The Lights Go On Again," and "Jive Junction." In addition to these, there are also in preparation, 16mm. prints of 8 action-westerns with Buster Crabbe and 8 musical-westerns featuring Jimmy Newell and Tex O'Brien. The release dates for each of these subjects will be announced periodically during forthcoming months.



**Chants Populaires** is a delightful series of one-reel musical animated cartoons featuring French-Canadian folk songs. Vocalization in French is by the Alouette Quartette and the melodies range from 16th century favorites to popular present-day folk songs. The series consists of five different subjects available on an attractive rental and sale basis from Walter O. Gutlohn, Inc., 25 W. 45th St., New York City.



**In a Cartoon Studio** is a Jungle Jinks cartoon released by Official Films, Inc., and available through dealers. This subject is a laugh-provoking adventure of cats, dogs, elephants, tigers, etc., turned loose in a Hollywood animated cartoon studio. The film is instructive, too, in that it shows many of the operations connected with the making of animated cartoons. The animals produce their own cartoon—an old fashioned mello-drama—which is given a hilarious outdoor premiere in Hollywood style. Available in both 8mm. and 16mm. and in a special 16mm. sound version.



**The Duke Of West Point** 12 reels 16mm. sound, is an entertainment film starring Joan Fontaine supported by Louis Hayward, Richard Carlson, Tom Brown and Alan Curtis. Miss Fontaine portrays the love interest in the life of Hayward who arrives from England to enter West Point as a cadet. Spoiled by pampering parents, Hayward engenders some enmity and is made the butt of abuse by the yearling corporals of the academy. Hayward manages to weather troubles and heartbreaks until he finds opportunity to square himself in a thrilling hockey game. Distribution is by Commonwealth Pictures Corp., 729 Seventh Ave., New York City.

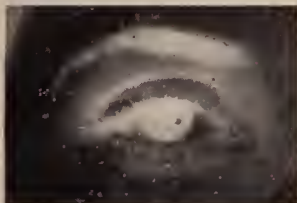
**Origin Of Mathematics** is an exceptional teacher-made educational film chronicling the evolution of mathe-



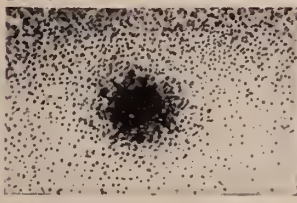
*Treasure behind your snapshots*



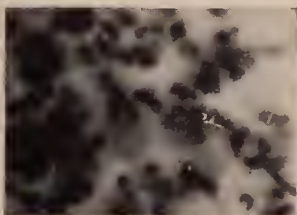
The image on developed photographic film . . .



Magnified 25 times, one small section—the eye—is seen to be grainy . . .



Magnified 250 times, the separate grains become more apparent . . .



Magnified 2,500 times, the individual grains are seen . . .



And magnified 25,000 times, the developed grains are shown to consist of filaments. These filaments are pure metallic silver—the same silver that started from the vault at Kodak Park.

**REMEMBER WAKE ISLAND?** It has been three years now since that little band of Marines . . . their last patched-up plane shot down . . . sent their last message: "The enemy has landed—the issue is in doubt." A stern example for us at home. **BUY—HOLD—MORE WAR BONDS.**



## It's pure silver that "gets the picture" on Verichrome and other **Kodak Films**

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## NEW--a professional finder for Cine Cameras

A PRECISION accessory that combines automatic parallax compensation with a view-range finder is the new Auricon Automatic Parallax View-Range Finder now being made available to army cinematographers for use on 16mm. cameras and the DeVry and Eyemo 35mm. cameras. The instrument may be mounted on all models and makes of 16mm. cameras. It enables the cameraman to measure the distance from camera to subject, and set his camera lens correctly without need for other measurements. It provides an erect, needle-sharp image framed on ground glass and correct right-to-left, located at the front of a deep shadow box for maximum contrast and visibility as may be seen from the un-retouched photo above. There is no dilution of the image as seen in the finder and no "ghosts" or reflections interfere with viewing image on the screen. Neither does the camera-

• Continued on Page 35



• Rear view of new Auricon finder attached to Eyemo camera.

# S.S.C. Looks Forward To Postwar Opportunities

**Society of 16mm. Cinematographers Establish Standards For Membership**

B Y J A C K I R W I N

**M**ORE and more 16mm. productions—industrial, educational, documentary, etc. — those photographed with 16mm. cameras, are carrying the cinematographic credit of an SSC photographer.

SSC, which is the abbreviation for Society of Sixteen-millimeter Cinematographers, may be likened to the famed ASC of the American Society of Cinematographers in the 35mm. field of which the most prominent professional and studio cinematographers are members.

Organized in 1939 by Alan Stensvold, the society's incumbent president, the organization comprises some thirty members, all top ranking specialists with 16mm. cameras and films. Membership is open to all professional 16mm. cinematographers and the society's roster is expected to swell when 16mm. cinematographers outside of Hollywood are invited to become members in what is destined to become a mighty important organization in the motion picture field with its promising postwar future.

Certain unethical practices followed by questionable parties palming themselves off to unsuspecting producers as "expert" 16mm. cinematographers, forced a handful of conscientious cameramen back in 1939 to organize for the protection of both themselves and the producers. Today, every 16mm. cameraman with the right to affix the initials SSC after his name in credit titles, is a proven expert in his line. There are records to prove his qualifications and known films in circulation attesting to his ability.

To qualify as a member of the Society of Sixteen-millimeter Cinematographers, the applicant must submit for review to the Society's governing board prints of at least two 16mm. pictures which he personally photographed and in which at least 50% of the scenes are interiors. The quality of his work, both outdoor and indoor, is analyzed and, if passable, the applicant's personal habits and integrity are then investigated and the completed record brought before the governing board for vote. Unquestionably the tests are rigid, as they should be. Many cameramen, with long and varied photographic experience, often fall down on seemingly unimportant details which loom large in importance according to professional standards. One applicant, for example, failed to get the board's O.K. because one of the films he submitted pictured the American flag rippling in a light breeze — but flying in the wrong direction.

Among the objectives of the organization is to stabilize rates





• Alan Stensvold, president of the Society of Sixteen-millimeter Cinematographers and one of the founders of the organization which now includes in its membership the most important 16mm. professional cameramen in the industry. The camera pictured is the special test model of Bell & Howell's professional 16mm. camera which is scheduled to make its bow after the war.

of compensation and prevent "price-cutting" by over-zealous cameramen. At present wage scales for SSC men engaged on 16mm. productions budgeted at \$5000.00 per reel or less is \$30.00 per day; over \$5000.00, the rate is \$60.00 per day, the opinion being that responsibility is greater with higher budgeted productions.

The organization goes on the premise that without a good cameraman, you can't get a good picture regardless of story quality and the investment given other phases of production. And they can point to the record that shows the number of sorrowful producers who learned this fact the hard way.

President Alan Stensvold is also identified with Major Sixteen Millimeter Productions and contributed the fine 16mm. camera-work that got the organization's first all-color, all-16mm. production off to a flying start. Organized for the express purpose of producing 16mm. features in color strictly for the theatrical, educational and religious fields, Major Sixteen Millimeter's initial production, "Sundown Riders" climaxed its western premier with a solid booking with the Oakland, California, school board for exhibition in the city's schools.

Jack Stanfield, secretary-treasurer of SSC, and chief of the photographic division of the public relations department, Douglas Aircraft Company, leaves sometime this month on a 'round the world assignment for Douglas, filming a documentary that will include scenes in every friendly land over which Douglas planes now fly. He will use an Eastman Cine Special and shoot Kodachrome exclusively.

Other SSC members are currently active on government and industrial training films, and on the increasing number of educational, religious, and exploitation films in work, production of which is being limited only by the scarcity of 16mm. camera equipment.

The Society of Sixteen-millimeter Cinematographers gives the advanced amateur as well as the professional aspirants some-

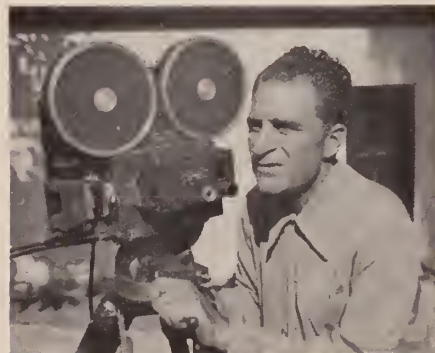
• Continued on Page 35

## From Rowboats To Railroads

BY CURTIS RANDALL

TODAY, 16mm. cameras are rolling on an unprecedented number of railroad exploitation films. Every national railway of importance has in production one or more 16mm. films aimed to acquaint the public with the safety, comfort and appointments afforded by its system and, no less important, the part the road is playing in the war effort.

Very busy behind the camera on one of several such films now being made by Carl Dudley Productions, is 16mm. cinematographer Edwin E. Olsen, rated one of the best skiing cameramen in the business. And what has skiing to do with railroads? Well, most railroads now service one or more of the country's important ski centers, and skiers ride trains. Naturally, there is a little com-



• Edwin E. Olsen, 16mm. cinematographer for Carl Dudley Productions, is currently shooting sequences for two films now in production for A.T.&S.F. and the New Haven and Hartford railway companies.

petition between the rails for this trade. So, Olsen will film the New England skiing and winter sports sequences for a film now in preparation for the New Haven and Hartford Railway just as soon as he winds up camerawork on Carl Dudley's production for Santa Fe.

Olsen will be remembered for his sensational 16mm. color film chronicling a death-defying trip by rowboat through the rapids of the Colorado river, a filming exploit that was described in the March, 1943, issue of Home Movies. Olsen's rise in the professional ranks has been short of meteoric. Attracted by his Colorado rapids film and his skiing pictures, a Hollywood producer of short subjects made him his chief cameraman. Assignments took him through Mexico and Central America to film short subjects in 16mm. Kodachrome which are to be blown up and released in 35mm. Technicolor.

• Continued on Page 35



# New Sound, Silent Films . . .

• Continued from Page 22

metics. It describes the origin and use of mathematical symbols and processes employed by a succession of ancient peoples—cave dwellers, Egyptians, Babylonians, Greeks, Romans, Arabs, and In-

dians. Subject is one reel in length in 16mm. sound and screens for 10 minutes. It is available for rental at the base rate of \$1.50 or new prints may be purchased outright at \$45.00 each from Bell and Howell Filmo-sound Library, 1801 Larchmont Ave., Chicago, Ill.

**Hit The Ice**, starring Bud Abbott and Lou Costello, is now available in 16mm. sound. Loaded with typical Abbott-Costello comedy situations, "Hit The Ice" is considered one of their best

comedies. Highlighted by several good musical numbers by Johnny Long augmented by the vocalization by Ginny Simms, this picture rates as Grade A entertainment. Complete information regarding its availability may be secured from Walter O. Gutlohn, Inc., 25 West 45th St., New York City.

**Castle Films'** new 1945 catalog, beautifully illustrated in colors, is now available free at dealers and film rental libraries.



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Mogull's Films & Camera Exchange, Inc.  
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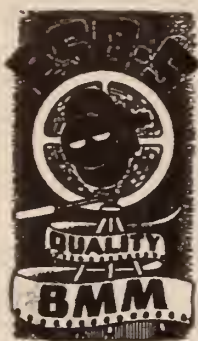


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# Filming Family Movie Stars...

• Continued from Page 11

arrow between arm and body on side away from camera.) Don't show player's face in this shot if you want to use him as another character later in the story.

Scene 8: Same as scene 7 but with camera set up to shoot from another angle. Cowboy enters scene, sees arrow, jerks it out of victim's body. Looks around suspiciously and mutters, apprehensively:

Title: "Indians!"

Scene 9: Back to scene 8. Cowboy drags victim off scene to shelter.

Scene 10: Closeup of Indian's head, with feather in headband; war paint, etc. He's peeking cautiously through shrubbery, watching cowboy out of scene.

Scene 11: Medium shot of cowboy cooking meal over a fire—a tin can simmers over blaze.

Scene 12: Medium shot. Indian pokes head from behind corner of garage or barn; takes a step forward.

Scene 13: Back to scene 11. Cowboy hears noise; looks apprehensively in direction of garage.

Scene 14: Same as scene 12. Indian jumps back behind garage and disappears.

Scene 15: Same as scene 13. Cowboy jumps up, mounts nearby tricycle or bicycle and pursues Indian.

Scene 16: Indian jumps on his bike and pedals away. (Make this at 8 frames per second, if your camera permits, to double speed of the action. Be sure to compensate for exposure.)

Scene 17: Long shot. Street. Indian pedals out of driveway and turns into street, with cowboy in close pursuit. (This shot, as well as other pursuit shots that follow, should be filmed at 8 f.p.s. if scene 16 is made that way.)

Scenes 18, 19, 20 and 21: A series of chase shots in which the two boys pursue one another down streets and alleys and over hills, etc., to complete the pursuit sequence.

Scene 22: Medium shot with fleeing Indian going directly away from camera. He's pedaling hard and obviously is tiring.

Scene 23: Medium closeup. Cowboy approaches camera, puts on brake, comes to a stop. Looks up toward Indian ahead of him.

Scene 24: Closeup of cowboy as he speaks to Indian out of scene.

Title: "Hey, Jimmy, wait a minute!"

Scene 25: Medium shot of Indian applying brakes, stops bicycle, turns and looks back. He says:

Title: "What da ya want?"

Scene 26: Back to cowboy. He

speaks, meantime throwing himself on ground to rest.

Title: "I'm hungry. Let's not play anymore and get something to eat."

Scene 27: Same as scene 26. Indian has retraced his steps and now enters scene. Lays down bike. Nods agreement. Fadeout.

Scene 28: Fadein. Medium shot with camera indoors focused upon kitchen window. It is over the kitchen sink and is open and there is a pie cooling on the window sill. Suddenly, a feather is seen coming up over the window sill; then two hands carefully take hold of the pie and lift it from the window.

Scene 29: Exterior of house. Cowboy and Indian (the latter with pie in his hands) are backing away slowly from window. Follow them with camera as they suddenly bump into boys' mother who has, in the meantime, come up behind them. However, all that we see is her dress and feet.

Scene 30: Closeup of the two boys as they register surprise. Boy with pie puts hand behind him, feels skirt of mother, changes mind about pie and retraces steps to put it back on the window. Cowboy follows him.

Scene 31: Medium shot. Indian, having returned pie, brushes hands innocently, as he and cowboy walk out of scene with an innocent air.

Scene 32: Medium shot of mother. She stands with arms folded, watching retreating boys. A chuckle comes over her face as the scene ends in a fadeout.

THE END

The above continuity shows how to develop a story idea into a shooting script. By breaking the action down into scenes and sequences, it may be more readily visualized in terms of camera treatment. That's what trips up so many amateurs attempting a story film—the inability to visualize the story scene by scene. Once the idea is developed into a story, then into a scene by scene shooting script, the rest becomes easy.

Here are a few story ideas for kiddie films that the reader can develop himself:

Is there a teen-age youth in the family? Here's a short continuity idea that will enable him to demonstrate he's a potential Van Johnson and you to prove you're as good a producer as Preston Sturges. Give it a title that appeals to you.

The youth is seated in living room talking over the telephone. A title states: "Sure, June, I'll pick you up in an hour!" Boy hangs up phone and goes to bedroom, where he takes clothes



out of closet and dresser and spreads them out on the bed. In the bathroom he looks critically at his face and feels it with an inquiring hand. His hand stops as it discovers one lone long hair—shown in closeup, of course. He goes to door, looks out cautiously. Returns to bathroom and takes out his father's shaving equipment. He takes off his shirt, examines face again in the mirror, and applies lather. Next closeup shows him making final swipes with razor. He washes his face. Rubbing his hand over face again, he is astounded to discover the same long whisker there. He snatches up safety razor, examines it closely. Removes handle and finds no blade in place. Pan slowly to youth's face revealing look of dismay and fade-out to end.

Here is an idea for a homey type of movie especially adapted for children. It might be titled "A Dollar Day Dream." Open picture with shot of mother picking up magazines and newspapers from davenport and living room floor, etc. In taking them out of the house, she cannot get out because of obstacles piled against screen door. She calls to son who is playing with neighbor children, offers him a dollar to clean up yard.

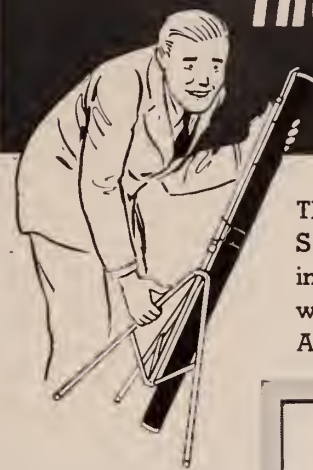
Succeeding scenes show the boy busily engaged with his labors. After he has finished the job and claimed his reward, a closeup shows him wild-eyed with the anticipation of spending the dollar. A dissolve here (or a fadeout and fadein) introduces a sequence of shots showing what he might do with the money: He buys pop, candy, ice-cream, popcorn, more ice-cream, more candy, etc.—finally returning home with an ill expression on his countenance and his hands holding his aching tummy! Mother administers castor oil and puts him to bed. Here the scene slowly fades back to the original closeup.

The boy starts to walk slowly down the street. Presently he sees a War Bond Poster on side of a store building. He stops to read it—gets a fresh idea. He walks more briskly down the street now, turns into the bank instead of the candy store. When he comes out he is holding a handful of war saving stamps and a stamp book. He sits on curb and proceeds to paste stamps in book and story ends in a fadeout.

Be sure to insert ample titles, in addition to the necessary main and end titles, to assist in explaining action of each story. Where possible, of course, let pantomime and animation of the players tell as much of the story without titles as you can.

Filming the children in short continuities, such as these, will net films of far more lasting interest than reels of random shots filmed with no purpose other than to "make movies."

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## Adventure In 16mm. Animation...

• Continued from Page 13

too much being said about it. After the animated drawings were completed, there still was left the painting-in of the outlines. Remember, all this was for the sound speed of 24 fr. per sec. which means anywhere from 18 to 24 drawings for one second of music. Finally all were completed and after a slight time lapse for bodily recuperation, the photography was the next task begun.

All my previous shooting had been done with a model A-3 16mm. Keystone camera equipped with an f/1.5 lens and, except for some of the live action, the entire picture was photographed with the same camera. The camera was mounted vertically, with the lens pointing down at the title board. By taking out the back pressure plate in my camera, there is enough room to insert a small flashlight bulb. This was placed directly behind the aperture and wired to batteries. In this way an image of the film gate aperture was projected on the title board and the camera centered exactly on the area. Placing the pressure plate back in the camera, I was then ready to expose test strips. In this case, these were very necessary to check not only exposure and centering, but the animation itself.

Not having the time to make my tests and wait for the laboratory to do the processing, I shot test strips about two feet in length, then developed them myself. After checking with the laboratory I found that by using accurate time and temperature development with D-72, I could get approximately the same exposure and gamma calculations that the laboratory would produce. Final tests were developed by tray in absolute darkness, as I was using Eastman Panchromatic Negative. After my checks had been made I was ready to begin my photography in real earnest.

This I put off for a while until I had caught up on my sleep, at least enough to last me for a good long filming session. It required from six o'clock one night until noon the next day to complete filming of all the drawings. With animation sheets in order and the chart right next to the camera, I started clicking the frame by frame photography of each animation drawing. On the Keystone camera there is no single frame release, so by setting the speed at 8 frames per second and giving the exposure button a quick snap, I was able to successfully expose only one frame at a time. Keeping tab of the number of frames exposed was a real headache and several times when I lost count, I would have to start all over again on that scene.

The animation board or "stage" was

illuminated by two No. 1 Photofloods set high enough to give even illumination to the whole drawing. Two homemade reflectors were adjustable and proved efficient for certain lighting effects throughout the filming period. The drawings were slipped into the U-shaped registrants from the top, the proper celluloid placed over them and the required number of frames exposed. The celluloid and drawings were removed and the next placed on the board and the operation repeated.

As I mentioned earlier, the "Toccata" was the extent of the work done. The total number of frames exposed for the "Toccata" alone was approximately 5,500 with actual drawings numbering in the neighborhood of 2,000. Total footage, including the introductory live action, amounted to about 250 feet, although it was eventually cut down to 200 feet. The photographed negative was developed and a work print made. Then, in conjunction with the sound work print, the picture and sound were cut and matched up so as to be in synchronization.

Meanwhile I had decided to introduce the picture with live action so this was shot and appropriate sound recorded and added to the beginning of the animation work. When the sound and picture work prints were synchronized, the negatives were matched to their corresponding print and then to each other. The two negatives were sent to the laboratory for a composite print, having both the picture and sound on one film.

After the extensive work put into this picture, you can appreciate the thrill I experienced in finally seeing the complete picture on the screen. Although a few errors in timing were evident, it did serve to show what could be done in the way of interpreting music visually by means of sound track and animation. Afterward, I was all set to begin work on the second part of "Toccata and Fugue," but the Pearl Harbor incident stopped that. But when the war is ended I hope to be able to continue with this interesting experiment.

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## Determining Exposures . . .

• Continued from Page 16

result is 6.4, the f. number required.

Written mathematically, the method of calculation is expressed as follows:

$$\frac{L \times W}{D} = f.$$

Where L = Lamp index units

W = Weston Tungsten film rating

D = Distance from photofloods to subject

f. = f. number for setting lens.

There are other uses for the system such as light limitations, depth of field requirements, etc. Let us suppose Kodachrome is again being used but this time with an f.4.5 telephoto lens. What is the greatest possible distance lights can be set from the subject for proper exposure? The lights are two No. 4 and two No. 2 photofloods, forming a lamp unit of 3.

To find the maximum distance lights can be placed from subject multiply the lamp unit by the Weston tungsten film speed and divide by the f. number to be used. In this case the lamp unit, 3, multiplied by the film speed, 12, gives 36. Dividing 36 by f.4.5, the answer is 8, the distance in feet the lamps must be placed from the subject.

The same system may be employed when a certain depth of field is necessary in photographing a set and the unknown factor to be determined is: how near must lights be set to obtain necessary lens opening to secure desired depth of focus? If, in the example above, the stop f/8 is required to obtain the necessary detail and depth of field, the figure 36 (lamp unit x film speed) would be divided by f/8, giving an answer of 4½ — the distance in feet the lamps must be placed from subject.

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to determine how much light will be required to cover a given subject. Suppose our lens is  $f/2.5$ , the film type A Kodachrome, and the closest lights can be placed to the subject is 24 feet. The question is, how many lights will be needed?

This may easily be determined by multiplying the  $f$ . number (2.5) by the distance from lights to subject (24) which gives an answer of 60, and dividing the film speed (12). The answer, 5, is the number of light units necessary for correct exposure. This would be 5 number 4, 10 number 2 or 20 number 1 photofloods, or any equivalent of mixed lamps sufficient to make up five units.

All examples are based on a camera shutter speed of  $1/30$  of a second. For cameras having faster or slower shutter speeds, compensation must be made accordingly.

If the first filmed tests of this system are slightly under- or over-exposed, the difference may be due to inefficient reflectors, camera shutter speeds not exactly  $1/30$  of a second, camera running fast or slow, etc. How-

ever, after the first tests, and tests are recommended, the degree of error should be determined and allowances made on all subsequent filming.

If, for instance, the film is slightly over-exposed, one-half or perhaps one full stop less exposure should be given in the future. But once the amount of error, if any, is found, the correction allowance should be followed thereafter.

This system of exposure calculation applies to average scenes and set-ups, such as normal shots inside the average home. Where walls are very dark or very bright, the usual increase or decrease for such conditions should be made. The system is intended to give a basic lens stop from which minor changes can be made as required.

This simple little formula is so quick and easy to use that every filmer should jot it down and carry it in his camera case, or commit it to memory. With exposure meters not now obtainable, this system will be found a safe and reliable method for determining correct indoor exposure for either black and white or color films.

## Shooting Titles On Glass . . .

• Continued from Page 14

container made for the purpose from scrap packing material. On arrival at the location chosen for the background, the supporting frame is first set up. Next, the camera is mounted before it on the tripod. The framed title is then set in place and the camera finally adjusted to focus upon the desired background and the title. This is determined by viewing the title and background through the viewfinder, making necessary allowance for parallax, which is not so great at a distance of  $5\frac{1}{2}$  feet—the distance for which my title frame was designed. This, as will be understood, enhances the possibility of obtaining sharp focus of both title and background when shooting titles under normal light conditions at  $f/8$  or  $f/11$ .

Using the one-inch (25mm.) lens on my 16mm. Cine Kodak, I obtain a title area of approximately  $25'' \times 32''$  at a distance of five-and-one-half feet. This distance has been established as the very maximum in order not to bring the frame of the glass into field of view. Actually, because of the possibility of error in allowing for parallax, it is advisable to bring the camera somewhat closer and thus allow for more area between actual title margins and the glass frame.

For those readers who may wish to follow this plan in making similar titles, the following data on width of field

for standard lenses—one-inch (25mm.) for 16mm. cameras or one-half inch (12mm.) for 8mm. cameras—will be of value:

Camera To Subject	Width Of Field
4 Feet	20 Inches
5 Feet	24 Inches
6 Feet	30 Inches

Making titles by this method requires some knowledge of depth of field for the particular lens to be used. It is necessary to get the maximum depth of field in order that both the title letters, which are set up a distance of  $5\frac{1}{2}$  feet from camera, and the background as seen through the glass, will be in sharp focus. This calls for good light and a small lens stop. I always aim for a stop of  $f/8$  or  $f/11$ . By setting my lens focus at 15 feet, I obtain a depth of field from 5 feet from camera to infinity. Thus, it would be possible to use as a background, with equal success, a range of distant mountains, or a flowered shrub immediately behind the glass panel.

It is not to be construed, from the description above, that the procedure in making these titles is limited to composing a title at home, then taking it to location for filming. On the contrary, the system is fully flexible, allowing for composing of titles on location as often as desired. Using block letters and rubber cement for adhesive, the letters may be quickly applied to the glass and



just as readily removed after the title is photographed.

By employing lap-dissolve technique, the letters may be made to fade-in and out over the background. Using stop motion photography, the letters can be made to appear one by one, as in animation, and disappear the same way. Such embellishments will enhance even more the very professional effect of the title wording appearing over live moving backgrounds.

## School-made Documentary . . .

• Continued from Page 15

With the editing completed and with a four minute aluminum recording providing the musical score and narration, this classroom-produced documentary film was ready for a premier showing.

Not only was the film a classroom success, but it has been used at a number of teacher institutes to show how a minimum of planning and a minimum of expense can produce a very fine educational experience through use of a home movie camera and projector. This picture has been further used in other classes as motivation for studying local conservation problems.

## Reviews of Amateur Films . .

• Continued from Page 6

The picture begins with the main title superimposed over an exterior view of the man's home. The words dissolve and we see people coming and going from the house. The camera trucks in, proceeds through the door, and centers upon the living room. Here we are introduced to the man and his family. A group is making merry about the piano. The man retires to his bedroom.

He gets into bed, but cannot sleep. We see him rolling and tossing, and a flashback to the parlor shows the reason. Here the merrymakers have raised their voices in song. The man pounds on the wall to no avail. Other interruptions and noise occur subsequently to give the man a bad night. And when he finally arises the next morning, he appears wan and dejected.

There comes a package to the door. Opening it, the man finds a reel of movie film. The phone rings, and while he's answering it a little girl comes into the room, sees the film and proceeds to unwind it. By the time the phone conversation is finished and the man returns to the film, he finds the child hopelessly entangled in it. This is too much for the distraught man. He packs his bags and is about to drive away in his car to

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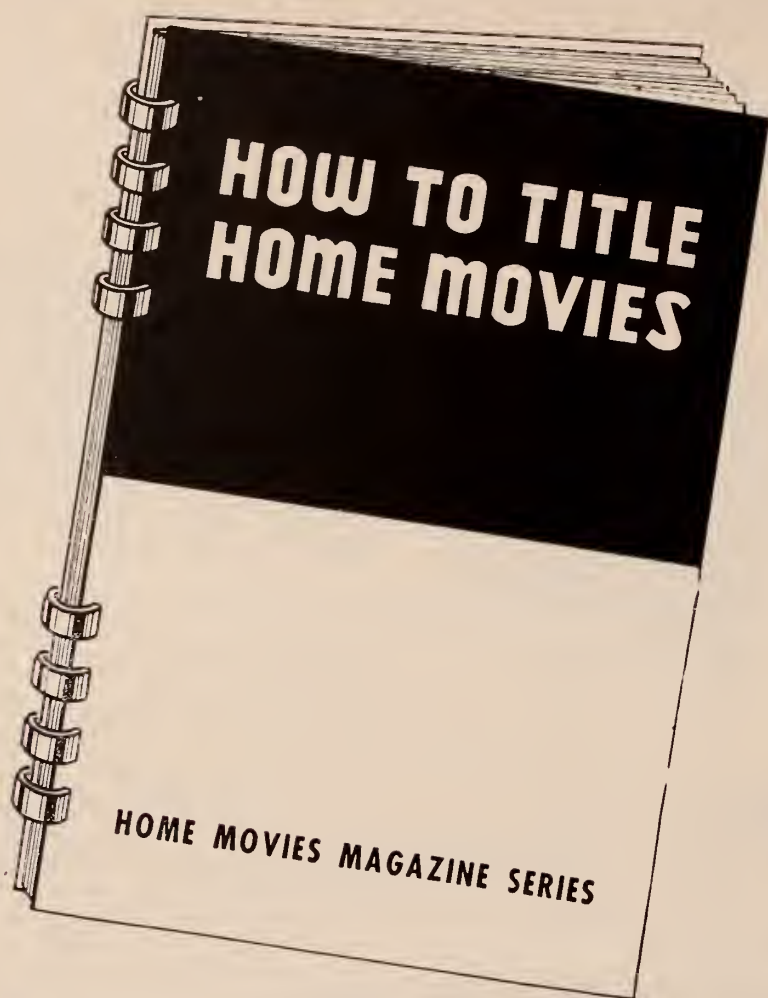
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leave the house forever. But a little boy, obviously his small son, comes out to him, offers the man a bottle of beer. This touches the man's heart, he changes his mind, and returns to the house with his arm about the boy.

Basically the story idea is good. However, the filmer shows a tendency to wander away from the subject instead of sticking to the main story thread. The photography rates just fair, due to considerable underexposure on the interior scenes. A creditable effort was the attempt to create a night effect in the bedroom scenes by tinting the film blue. Editing is generally good and the titling commendable. The main drawback to the title photography is inconsistency in exposure.

Nevertheless, filmer Sodergren certainly deserves an "A" for effort in this undertaking and Home Movies has awarded the film a 3-Star merit leader.

## Castle Records The Year...

• Continued from Page 17

as HOME MOVIES goes to press all the resources of this pioneer company are linked to Castle Films' headquarters by air express from world-wide fields of action to assure the best possible coverage of the entire momentous year's events. Final editing of "News Parade of the Year" was delayed until the last possible minute for any unexpected flash. It was thus subject to change until the great laboratory printing machines began on December 1st to roll out the thousands of 8mm. and 16mm. prints that are to be distributed in the home and school fields in this country and abroad.

## Experimental Workshop...

• Continued from Page 21

era at the tripod socket and as readily demounted when not in use.—R. D. Thomson, San Francisco, Calif.

## Film Scratch

Scratching of new films may result in the camera or projector. These should be checked immediately upon discovery of such film damage. Best method is to secure a length of unexposed film stock, splice the ends to form a loop, then thread it into the camera and let it run through the mechanism for a few seconds. Remove the film and examine both surfaces closely to determine if scratching has occurred. If so, then further tests are necessary with other loops or strips of unexposed film. Run the

film part way through the camera, examining the lead end immediately after it has passed through each contact point, i.e., sprockets, film gate, etc. The obstruction causing scratch can thus be immediately located and eliminated.—*Pete Larson, Salt Lake City, Utah.*

## Threading Knob

While end of the threading shaft on the Filmo "8" projector is knurled to afford finger grip, there are times when it becomes hard to turn, especially for feminine fingers, due to its small diameter. I have corrected this on my projector. I purchased a brown bakelite radio knob, to harmonize with projector finish, then drilled a hole in it to afford a press fit of knob over knurled end of threading shaft. The larger size of knob permits a firmer grip of shaft and threading can now be accomplished with ease.—*Arthur M. Sharp, Centre-dale, R. I.*

## New Professional View Finder . . .

• Continued from Page 24

man see an image of himself reflected from the rear element of the finder when working in bright light.

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The difference in viewpoint (or displacement) between camera and finder lenses, commonly called parallax, is automatically compensated for, so that whatever is sharply focused in the finder is also corrected for parallax in the finder frame. The parallax adjustment is done optically inside the finder, allowing the external finder casing to be solidly attached to the camera, thus providing a rugged and dependable linking of the two instruments that cannot be thrown out of adjustment by accidental shocks to either of them.

In the case of the Eyemo camera, the displacement distance between lens and finder center is 2.750 inches. If, for instance, this finder were later to be installed on a different camera having a displacement of, say, 4 inches, the finder cam plate can readily be exchanged for one adaptable to the second camera, and the alteration made with a screwdriver as the only tool.

Originally designed and manufactured for the army by the E. M. Berndt Corp., of Hollywood, this new finder will eventually become available to all cameramen doing work allied to the war ef-

fort. Later, the same finder may be purchased by owners of 16mm. cameras who appreciate the value of a precision full vision finder in contrast with the "peep-hole" type of finders usually found on 16mm. cameras.

## Rowboats To Railroads . . .

• Continued from Page 25

Olsen's favorite 16mm. camera is the Berndt-Maurer with which he is shooting all current productions for Carl Dudley. He specializes almost entirely in Kodachrome photography although he has produced some startling negatives with pan film that gave 16mm. prints with screen quality that equalled the best 35mm.

While Olsen forges a great swing to wider use of 16mm. in postwar motion picture production, he is not too concerned with rumors that many studio cameramen are surveying the field with an eye to taking over all 16mm. camera work.

He agrees that the professional 16mm. photographer today stands at the threshold of unprecedented opportunities. There is no question, he believes, but that professional 16mm. cinematography will assume equal importance with 35mm. after the war, and that the cinematographer with professional 16mm. experience, especially with color, holds an eminent place in the ranks.

The leaders, Olsen believes, will be those who consistently improve their camera art and keep abreast of the newest techniques—even contributing substantially to them.

## S. S. C. Looks Forward . . .

• Continued from Page 25

thing dependable to look forward to. There is a vast tide of 16mm. production dammed up and waiting only for cessation of the war to release it to full scale activity. That the professional 16mm. cinematographer with considerable 16mm. experience behind him is the equal of the average 35mm. professional lacking such experience is now an established fact.

The Society believes that with the SSC now firmly established with 16mm. commercial film producers, by virtue of the quality of work turned out by its members, particular producers of the future who want 16mm. experts who "know how" will specify SSC cinematographers.



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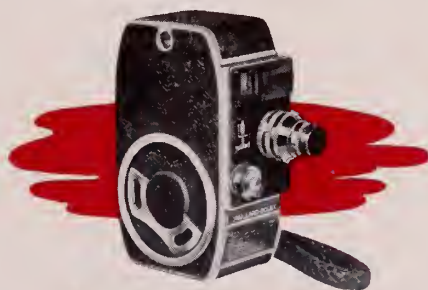




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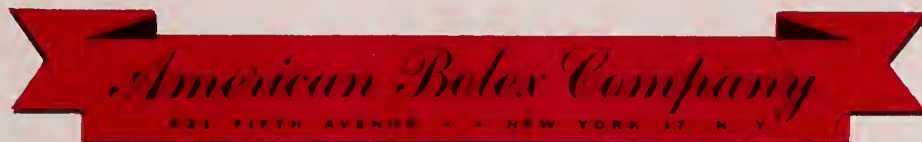
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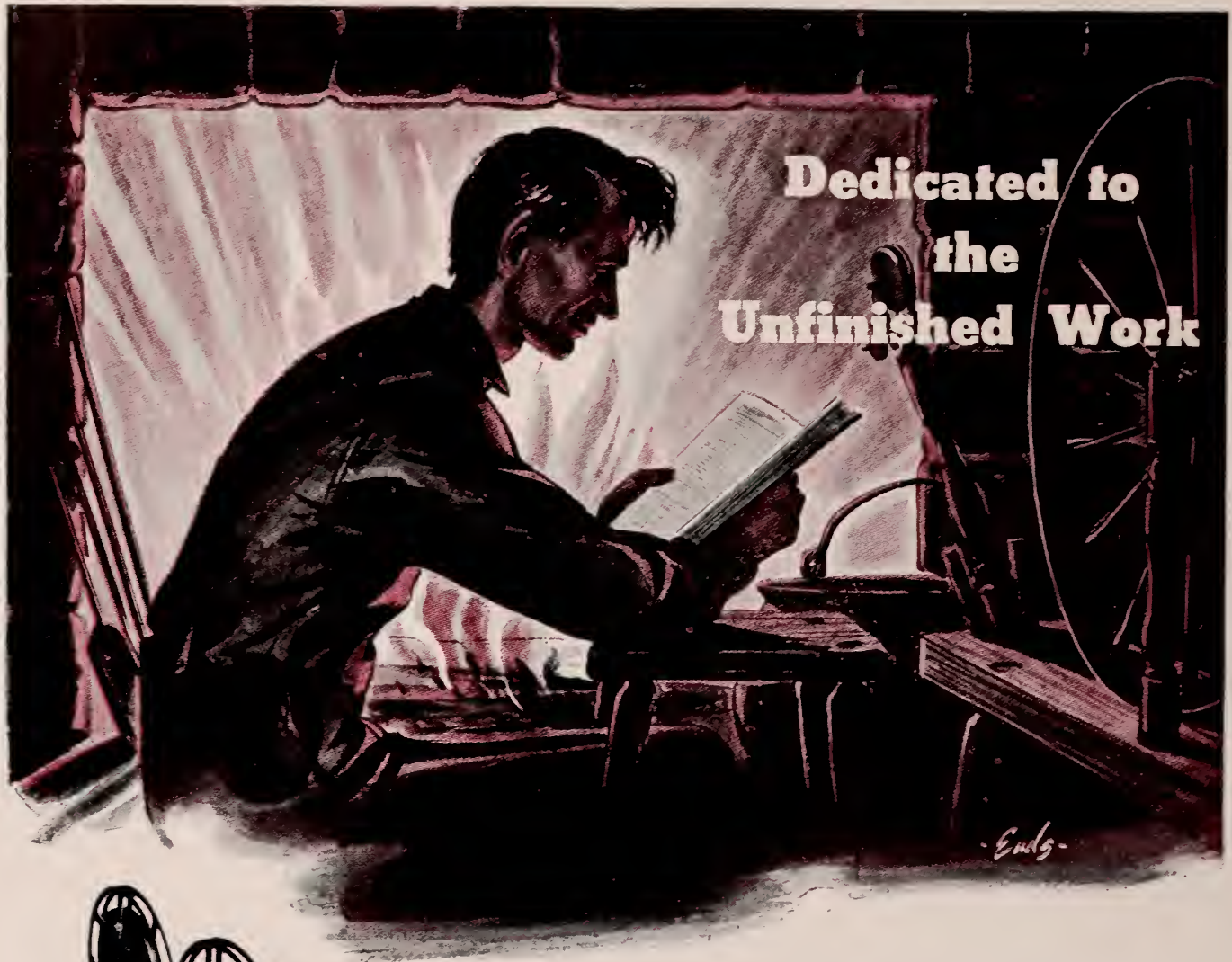
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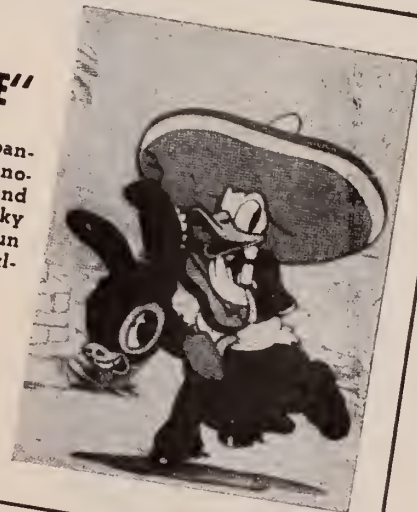
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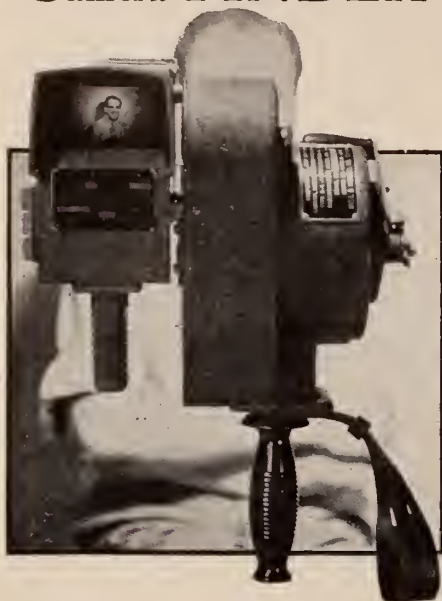
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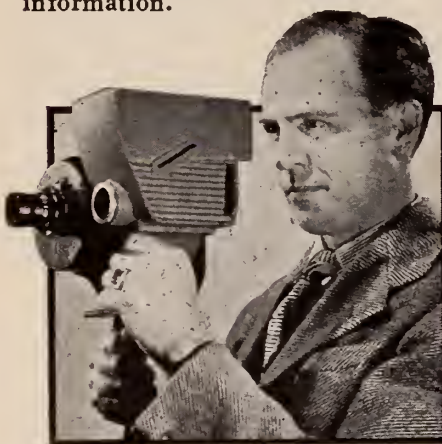
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# REVIEWS...

## *of Amateur films*

B Y J . H . S C H O E N



**SNAKE RIVER RAINBOWS**, 75 feet 8mm. Kodachrome, and produced by LeRoy Hansen, Salt Lake City, is a fine example of how continuity can be achieved by post-filming a few tie-in shots. Mr. Hansen had previously filmed scenes of a fishing trip and after the film was screened for the first time, he found he had little more than a collection of random shots of the trip. He wanted to be able to screen these pictures for friends, and knew some measure of continuity was necessary to sustain interest. So, filming the tie-in shots resulted and skillful editing did the rest.

The picture opens with excellent introductory titles and the first scene shows a man seated in living room of his home, absorbed in a copy of *Field & Stream*. Presently he falls asleep and dreams about fishing for rainbow trout in the Snake River. The scenes that follow picture his experiences. He is shown preparing his tackle, baiting hooks, casting, getting nibbles, and bringing the fish to gaff—if such a term may be applied to fishing in inland waters.

For the final sequence, the camera switches back to the living room to pick up the man awakening from his dream—which he does with some commotion. This annoys his wife, seated across the room, knitting. With an air of disdain, she relieves him of *Field & Stream* and gives him a copy of *Modern Romances*, saying: "Here, read this for a change!" Sheepishly, the man takes the magazine, scans a few pages, then throws it on the floor in disgust as the picture fades out.

Photography is generally good except for some under-exposures. The skill with which the added scenes were edited was marred somewhat by errors in editing other sequences. For instance, there is opportunity to heighten interest in the fishing sequences by intercutting several scenes with one another. There are shots of the man casting his line, of

him reeling it in, and medium closeups of a fish on the line about to be brought in by net. Then there are three separate longshots of the man with his companions in the boat. Yet, these are not cut in the proper order to give the illusion that the fishing action is taking place in sequence.

The material is there by which the sequence might be re-edited to show first a long shot of the men in the boat casting their lines, then the closeups of the same action; then back again to long shot of men in boat as one indicates he has a strike; then back to closeup of man reeling in fish; the fish in the water, and finally being hauled in by net.

Excellent titling contributed much to the interest of this picture, too. The subtitles are well arranged and executed and are ample to tell the story. Mr. Hansen filmed the picture with a model 134-E Bell & Howell 8mm. camera equipped with an f/2.5 Taylor-Hobson lens. No exposure meter was used, and a tripod was employed only on the interior shots. Mr. Hansen justly deserves the 3-Star Merit Leader awarded this film.



**PLAYLAND BEACH—1944**, 250 feet 16mm. Kodachrome, filmed by Herbert Oesterle, New York City, is notable for its story-telling camera angles and otherwise excellent photography. A fine series of colorful titles introduce the picture and those who had a part in making it, and the narrative opens with camera focused upon a little girl, about six, asleep in her crib. She awakens, performs her ablutions, then dresses and asks her mother if they may go swimming.

After mother and child have breakfast they are shown leaving the house. The camera follows them as they take the bus to Playland Beach, a resort near Rye, New York, and picks them up

• Continued on Page 81



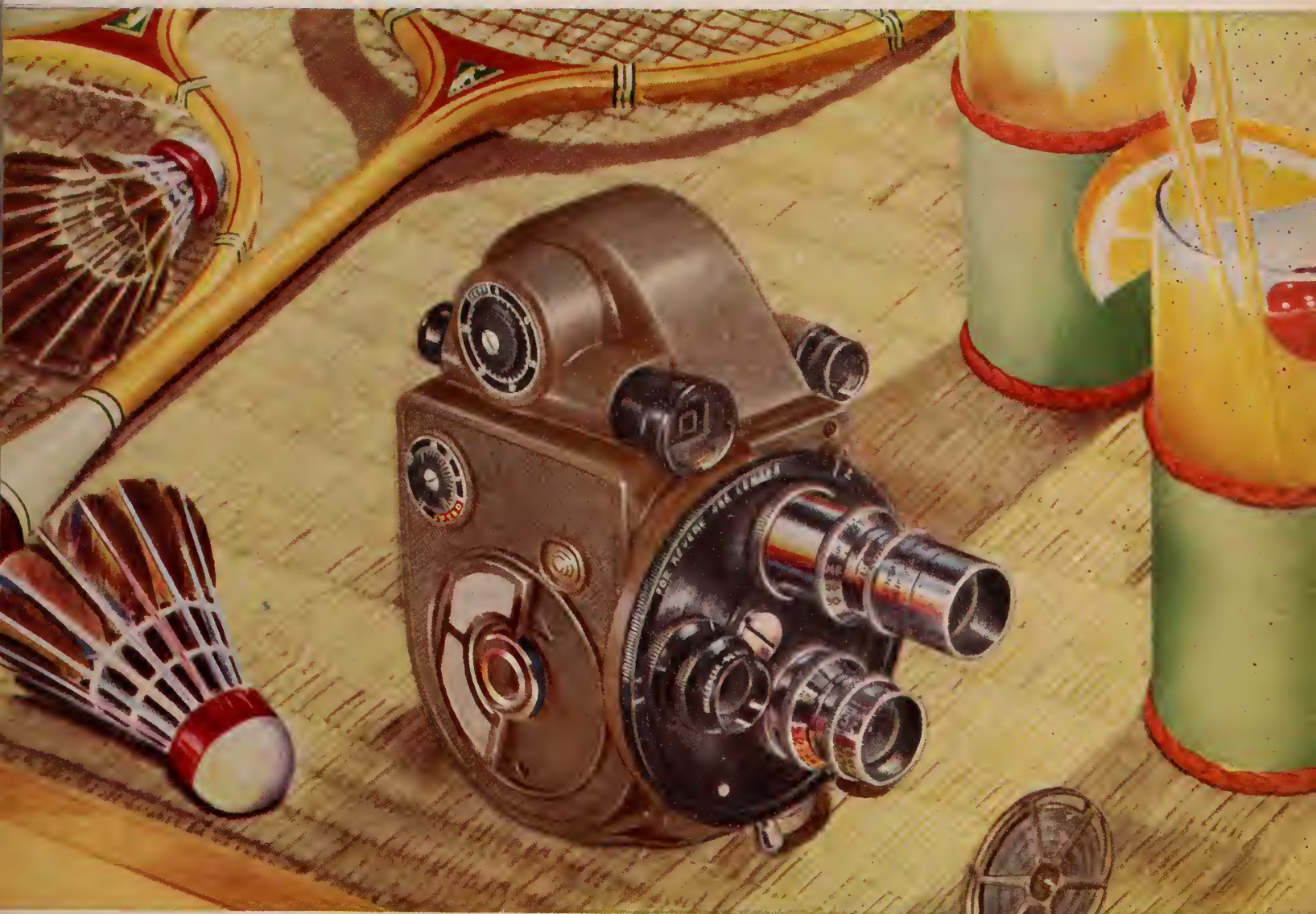


## IN PURSUIT OF HAPPINESS . . .

*. . . fine equipment adds to your pleasure*

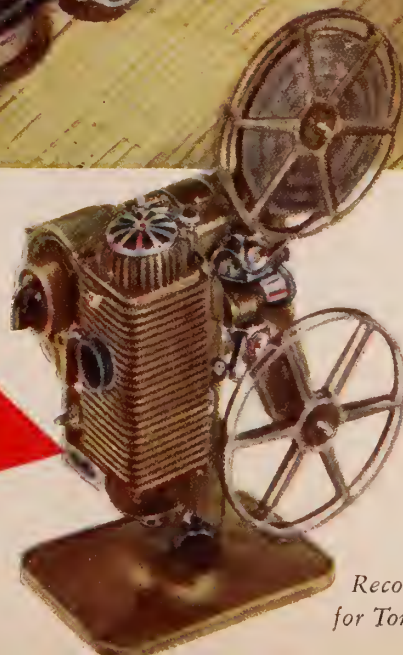
What spells victory for a sport lover . . . or success for an amateur cine fan? You can credit skill and experience. We like to add *equipment*, for fine equipment makes a difference in results as well as in the pleasure of your hobby. Creating and perfecting motion picture equipment have kept us on the alert. It has trained us to plan ahead for the even finer postwar Revere 8mm Camera and Projector. Look forward to Revere. Meanwhile, buy bonds—and hold them!

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to send overseas  
—or to enjoy  
at home... get

# G-E

## PHOTOFLOODS



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be available at dealers.  
So keep asking for them  
and get better "stills".



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**GENERAL  ELECTRIC**

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# "I've Got A Problem!"

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

### FADES

**Q:** How can I make fadeouts and fade-ins in my titles when shooting them on positive film?—A. K. M., Duluth, Minn.

**A:** There are two methods. The fade can be made by controlling amount of light reaching film, as in filming pictures, or fades can be made chemically with dye solutions after titles have been photographed and the film developed. In first method, procedure is just reverse of that required for use of reversal film, i.e., to fadeout, *open up* lens to widest stop to fadeout.

### DEPTH OF FOCUS

**Q:** Since a stop of  $f/4.5$  gives the same exposure regardless of focal length of the lens, why does the depth of focus not follow a similar pattern, i.e., why is there more depth of focus with wide angle 15mm. camera lens at  $f/4.5$  than with a three-inch (75mm.) lens at  $f/4.5$  when both are in focus on an object the same distance from the camera?—L. J. Milne, Lynchburg, Va.

**A:** Any lens forms a truly sharp image on the film of an object at one distance only—the distance for which the lens is focused. An object nearer or farther away forms a blurred image. If the blur is slight, it will appear unnoticeable and the eye will see the object on the screen as sharp.

If the lens is of short focus, the image will be small and the attendant blur also small. If the lens is of long focus, the image will be larger and the blur proportionately larger. Therefore, some of the points in the image which appeared sharp with the short focus lens now appear blurred in the image formed by the long focus lens. The blur is *proportionately* the same in each case, but in one it is so small that the eye sees the overall image as sharp.

Another thing that must be considered is that certain lens aberrations increase as we go to longer focal lengths, and increase at a greater rate than the change in focal length. In other words, certain aberrations are more than twice as great in a four-inch lens as they are in a two-inch lens. This is why a small image, formed by a short focus lens may have somewhat more depth of field, even when it is enlarged to the same size or

scale as the image formed by the lens of longer focal length.

### FINDER MASK

**Q:** I have just purchased a  $1\frac{1}{2}$ " telestar  $f/3.5$  telephoto lens for my Keystone 8mm. camera. However, I am at loss to know the exact field area taken in by this lens as there are no markings corresponding to it on my viewfinder. Can you tell me how to determine this and how to mark the area on my viewfinder?—R. H. S., Lansdowne, Penna.

**A:** Your viewfinder provides for the field of view of your regular  $\frac{1}{2}$ " camera lens. Using the  $1\frac{1}{2}$ " telephoto, which takes in an area  $\frac{1}{3}$  that of the  $\frac{1}{2}$ " lens, it becomes necessary to mask off the front element of your camera viewfinder to reduce it to a corresponding area. In other words, the open area in the center will be  $\frac{1}{3}$  as wide and  $\frac{1}{3}$  as high as the present area.

On page 286 of the June 1941 issue of Home Movies there appears a description of a novel method by which one filmer made a supplementary mask for a telephoto for his Keystone finder. The mask was made of colored celluloid and attached to front of camera by means of one of the screws holding the nameplate. In this way, the mask could be swung in place over the viewfinder when needed, and away from it when the regular lens was to be used.

### LIGHT STRUCK FILM

**Q:** I have just shot my first roll of 8mm. Kodachrome film and am quite disappointed in what has been termed by friends as light leakage over a considerable portion of the film. As the film is projected, there are intermittent flashes of orange color along the left edge. Also, several scenes near middle of the roll are completely obliterated by blue and orange flashes. This cannot be the fault of my camera because the first roll of black and white film I shot turned out o.k. Can you suggest cause of the light leakage?—H. H. V., Denver, Colo.

**A:** Loading film in camera in bright light invariably will produce the trouble you describe. To avoid it, load film in your camera in a dimly lit room, *then be sure to run off enough film after closing camera lid to insure that the footage forming the first turn on the supply spool has passed beyond the film gate.* This will insure that you won't shoot pictures on light struck film.



# "PROFESSIONAL JUNIOR"\* TRIPOD

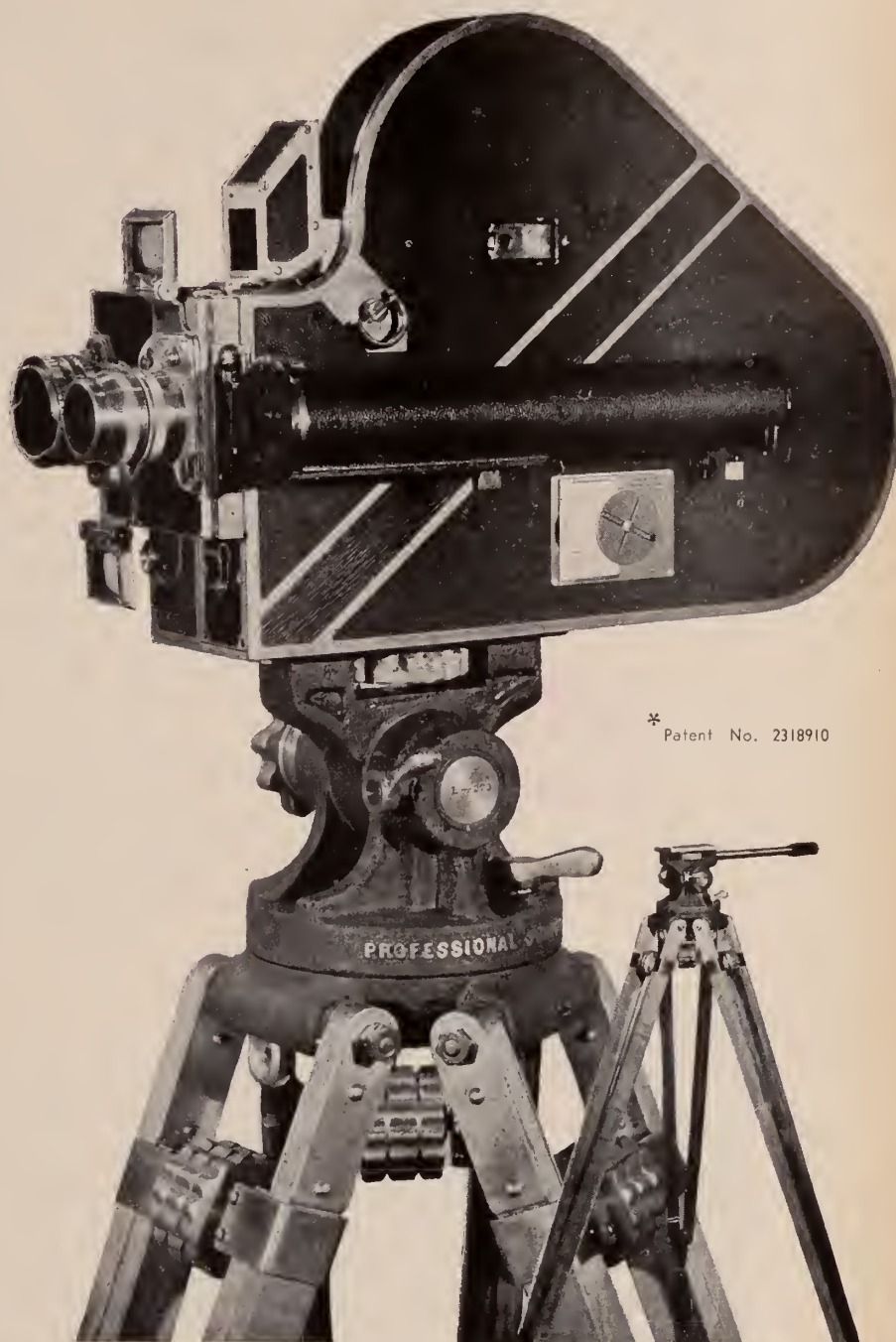
*with Removable Head*

*Acclaimed the finest for every picture taking use*

The friction type head which is unconditionally guaranteed for 5 years, gives super-smooth 360° pan and 80° tilt action. It is removable, can be easily mounted on our "Hi-Hat" low-base adaptor or Baby "Professional Junior" Tripod base. The large pin and trunnion assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The standard size tripod base is sturdy. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest.

ADAPTABILITY: below are illustrated (1) the "Hi-Hat" ready for the friction type "Professional Junior"\* tripod head (2) to be affixed. Under the "Hi-Hat" is the finger-grip head fastening nut that firmly holds the removable tripod head onto either the "Hi-Hat," standard tripod (3) or "Professional Junior" Baby Tripod (4). Note the positive-locking, fluted, height-adjustment knobs and tie-down rings on the standard (3) tripod base. The Baby Tripod has a "T" level, weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height —21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.



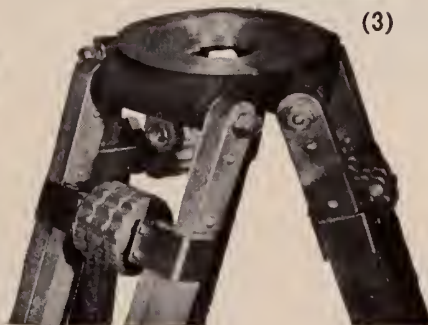
\* Patent No. 2318910

(1)

(2)

(3)

(4)



"Professional Junior"\* Tripods, Baby Tripods, Developing Kits, "Hi-Hats" and Shiftover Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Bases, Signal Corps, Office of Strategic Services and other Government Agencies —also by many leading Newsreel companies and 16mm. and 35mm. motion picture producers.

FRANK C. ZUCKER

**CAMERA EQUIPMENT CO.**  
1600 BROADWAY NEW YORK CITY

The New "Professional Junior" Baby Tripod, shown ready for the Removable Head.



# NEW TITLES that offer continuity ideas!

## Seven New Incentives To Keep Your Camera Busy

A MOVIE MAKER may have film and every ambition to make a picture, but too often the element lacking is a good story idea. Every picture, drawing or photograph suggests a story to those with imagination. But with this new series of titles one needn't call too strongly upon his imagination. There's a story already sketched for each one.

If there's one that appeals to you, all that is necessary is to enlarge upon the suggested story idea, develop it into a scene-by-scene shooting script and shoot. The colorful title, of course, will appropriately introduce your story. The titles are designed for use in typewriter titlers using 5 diopter auxiliary lenses and an eight-inch focusing distance.



**CINE CAMERAS ARE** capable of performing feats of cine magic, enabling the amateur to adopt magic as a theme for a movie. There's the magic wand idea where one comes into possession of a trick stick, waves it while uttering a few secret words and lo! things disappear. Reverse action of the wand, and things re-appear. Such tricks call for stopping camera, removing a person or object from scene, then resuming filming. Picture son sending away box tops for a magic wand. Then, when it arrives, he eagerly tries it on little sister, the dog, and finally on mother. Complications arise when dinner time approaches and no meal is prepared. Father and son frantically wave wand in attempt to bring mother and child back. Instructions are re-read, the right words uttered, the wand waved correctly, and mother and child reappear.



**HOME MOVIES ARE** the modern family album. Contrasted with the old parlor album picturing family personalities of earlier generations, the movie film record far surpasses the still photo in genuine interest. Where there is a desire to picture various relatives and members of the family in a sort of movie album record, the old family album can be worked into the picture. Focus closeup on a page to show a photo, then let the photo suddenly come to life to develop into a short sequence of action scenes. Do this by shooting movies first, and enlarge one frame of first scene to fit album page which is then filmed and spliced in ahead of scene. Repeat procedure for each person to be pictured. Tie sequences together with occasional shots of family looking at album.



**WEINERS, DOGS AND CHILDREN** are the props and actors needed for an interesting home movie that can easily be filmed this week end. The children are sent to the butcher's for weiners. Carelessly wrapped by the butcher, the weiners work loose unnoticed by the children who romp and play on their way homeward. As they pass a dog, he sniffs the air, sees end of the string of weiners and follows the children. He soon has some of the weiners in his mouth. Other dogs join him and eventually the entire bunch of weiners leave the package unnoticed by the children who skip merrily home. Confronted by their puzzled mother, they are unable to explain disappearance of the weiners. The table is set and Dad is furious at dinner's delay. They all go in search of the weiners and presently encounter the dogs finishing the last one.



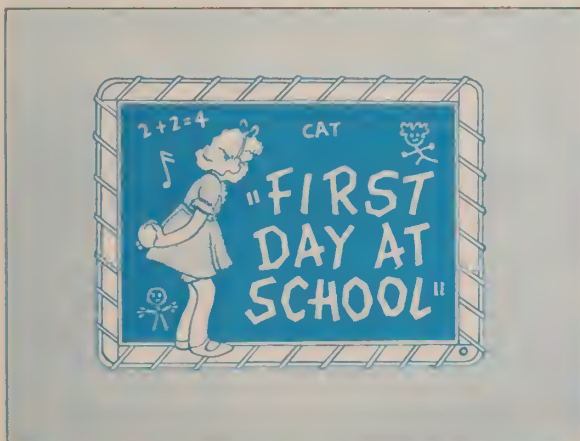
**GIVE A MAN** a costume or halloween mask and immediately he becomes an actor. A costume party brings out the clever comedy instincts of guests. Here's an idea for your next party: request costume dress, then prepare to make movies of each guest enacting a short skit suggested by the costume worn. For continuity, let your picture begin with husband and wife preparing invitations for party. As they write they suggest names which are indicated in subtitles. After each, cut in the shots of the person filmed at time of party. Throughout the picture, show guests asking for a certain party who failed to show up. Then near close of picture, there's a ring of the doorbell, an officer standing at the threshold, and collared beside him is the missing guest dressed in comical policeman's garb. The host's hurried explanation obtains release of the missing guest who then joins the party.



**IF THERE'S A NEIGHBOR'S** child you'd like to film, here's a little continuity idea that will enable you to plan and shoot scenes at intervals which later may be joined together to form an interesting story record. A little girl in a big sunbonnet is an appealing sight in a home movie. Have her begin her victory garden—digging, hoeing, raking with her diminutive set of garden tools. Next comes planting the seed, and days later, the first sprouts pushing through the soil. As the plants grow, film her watering them, hoeing weeds, and later harvesting the crop. If flowers are planted instead of vegetables, close the picture with shots of the child presenting her mother with the first bouquet. Use a reflector to light up any shadows cast on face.



**SILHOUETTE MOVIES** have never come into their own in America, but European filmmakers developed them to a fine art. They're easy to film and are often more interesting than movies of the actual players. Stretch a white sheet taut on a frame or other suitable means and place a spotlight 10 or 12 feet to the rear. Where spotlight is not available, use projector with film mechanism out of gear or otherwise stopped to throw necessary still beam of light. Place actors between sheet and spotlight so their shadows will be cast upon sheet and then photograph the image seen on reverse side. Fast black and white film and a fast lens is necessary for this work. Action with plenty of pantomime will be most effective in telling your story, viz: Romeo and Juliet in the balcony scene, etc. Off-stage narration will enhance the projection later.



**BABY'S FIRST DAY** at school is a must for any child's movie-biography reel. An entertaining and instructive movie revolving around typical daily activities of the child and her new found school companions will be of interest. Weave continuity into the picture by showing your child in an exterior shot leaving home or being taken to school; his entrance into the school building; meeting teacher for first time; his activities at school—many of which on sunny days may be filmed out of doors. If the school playground features swings, slide and sandbox, as many do, picture the child playing with these which will produce many interesting studies of his reaction to association with other children. The picture should logically close with shots indicating termination of classes for the day and the child's return home. A nice closing shot is a closeup of child showing mother what he made at school.





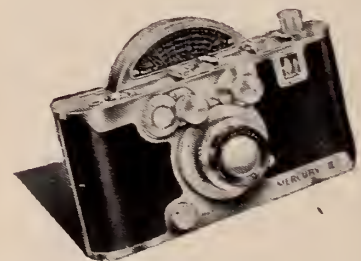
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# HOME MOVIES

Published in Hollywood

FEBRUARY, 1945

## • For Beginner And Advanced Amateur

**S**OONER or later most cine amateurs try their hands at cine tricks. Those who don't but would like to do so are probably laboring under the delusion that elaborate apparatus or expert technical knowledge is needed. Nothing could be further from the truth and no deep knowledge of conjuring mysteries is needed to produce the most impressive and amusing magic on the silver screen, with your own friends or family as the main magicians. If you can weave a little story and so introduce the tricks as part and parcel of an appropriate whole, then so much the better, especially if you propose producing a whole series of tricks, which would become boring but for a little story of the "Alladin's Lamp" variety, showing the effect of such on the emotions of the characters.

For most of this trick stuff you do need a tripod, however, in order that the camera may be stopped for various alterations to be made before shooting is resumed. Obviously it is not possible to do this when the camera is in the hand. Another thing which is very useful is absolute knowledge of one's cine camera.

If you are master of your cine camera, you will know just what is the effect of shooting at 8, 12, 16 or 64 frames per second; what can be done

with a wide angle lens with regard to distortion; how you must focus when including a mirror shot (you do not focus on the mirror but on the image reflected!); what is the effect of holding the camera upside down when shooting; or of shooting single frames, about two or three a second, on moving people. A few experiments and tests will prove valuable.

It is difficult to draw a hard and fast

line between normal cine work and what is called trick work. All normal cine work involves a certain amount of deception which is known as "legitimate cheating." Even intelligent audiences know that shots which purport to be taken at the same time and place seldom are, though the business of the director is to make them forget this.

They must also know that when the villain falls off the cliff and hurtles through space to his doom in the valley a thousand feet below, he is not playing the part and either there is a dummy or his fall of a few feet is exaggerated, and he lands on the ground from only a few feet above the camera. They also know that when there is an earthquake or a devastating fire and a big city is destroyed, this is done by models.

Let us take the simplest form of trickery first—stopping the camera and then carrying on after making some change, etc. The first little trick film I ever

• Continued on Page 69



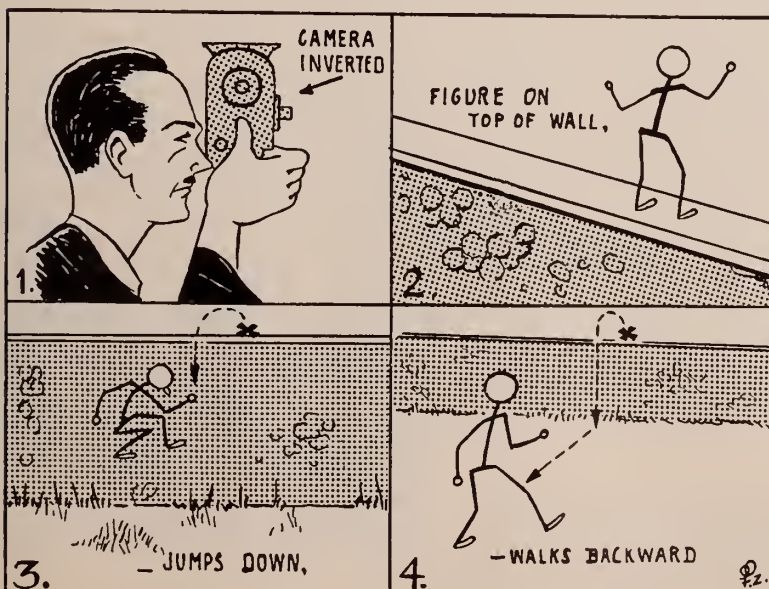
• The lad in the teapot was superimposed by double exposure, having first been shot at a considerable distance against a black drop but in alignment with the main scene.

## CINEMAGIC

### Some Simple Tricks You Can Perform With Your Camera To Make Humorous Continuities

B Y S T A N L E Y J E P S O N

Courtesy, "Camera In The Tropics," Bombay, India



• Diagram shows steps in filming familiar trick shot of man jumping from ground to top of high wall. Camera is inverted (1) and the man posed on top of wall (2); he jumps down with back toward camera (3), and walks backward toward camera (4). When the film is processed, it is turned end for end and spliced to produce on the screen the illusive action desired.





● Notice good detail in shadows as well as in subject's face in this picture—the result of careful calculation of exposure for shadows as well as highlights. The shadows were read with the meter, then the highlights, and the average of the two readings used as the exposure index.

## Careful Exposure Will Save Your Films . . .

B Y F L E T C H E R T H O R N D Y K E

### • For the Beginning Amateur

**E**XPOSURE continues to be the stumbling block in the path of many movie amateurs. Even among those who own good exposure meters, under- or over-exposures frequently occur to mar otherwise good photography. From an analysis of hundreds of rolls of amateur films that flow through processing channels, it would seem that most errors in exposure are due to the filmer's reluctance to observe rules which have been established for making properly exposed pictures.

All film manufacturers today include with each package of film, printed instructions regarding its use and exposure. In the case of Eastman films, an exposure guide is included which may be inserted in the guide holder of any Eastman camera where it serves as ready reference for exposing the film under a wide range of light conditions. Exposing film according to these charts will insure good pictures. To ignore the data is to invite trouble.

Owners of exposure meters, if they purchased them new from a camera store, received at time of purchase an

instruction book which describes in detail how to use the meter to calculate exposure under all light conditions for all types of film. Unfortunately, however, many of these books are never thoroughly read and some of them not at all—until trouble occurs.

Now the use of an exposure meter is no more a guarantee of successful photography than the use of a good camera or film. These are the tools which the movie maker uses, and when he uses them correctly he obtains correspondingly good results. There are cases where an amateur, using an exposure meter for the first time, will produce errors he never made when following the simple exposure guides on his camera or which accompanied his roll of film.

When using a meter, there are several factors which must be known to the user and which have a bearing in the correct calculation of the exposure.

● For ultra closeups such as this, take exposure reading directly on subject or on an object of similar coloring.

First, there are the frames per second (f.p.s.) speeds of the camera or their equivalent in terms of exposure, i.e., 1-30, 1-40, or 1-50 of a second which are usual for average cine cameras. Next is the emulsion rating or "speed" of the film used. This is most commonly quoted in terms of Weston although an increasing number of film data charts now show the corresponding G-E (General Electric) film speeds.

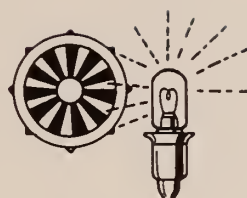
Now it often happens that the amateur will forget the emulsion rating of his film. Those who do not use regular Kodachrome consistently (and who can these days!) often cannot remember whether the Weston speed is 8 or 12. Actually it is 8 Weston in daylight and 3 Weston when used indoors with appropriate filter. Type A Kodachrome is 8 Weston for outdoor use when appropriate Kodachrome filter is used over the lens, and 12 Weston when used indoors under photoflood lamps. Getting these ratings "cart before the horse" obviously will result in bad exposures. Where black and white films are used, their correct emulsion rating should be ascertained and exposures calculated accordingly. If emulsion speed data does not accompany a new roll of film, usually the dealer can supply it.

Much of the underexposure occurring in general outdoor scenes is the result of improper aiming of meter when taking a reading. Scenes where there is a preponderance of sky, invariably will have objects in the foreground underexposed unless allowance is made for brilliance of the sky at time of

• Continued on Page 78



● Fig. 1—The stroboscope disc, as used for "timing" phonograph turntables, is equally effective for regulating speed of projectors, especially where exact speed must be maintained to keep picture synchronized with disc-recorded sound. Small diagram shows popular method of mounting strobo disc on film sprocket and using neon glow lamp for illumination.



#### • For The Advanced Amateur

**A**LTHOUGH your cine camera was factory adjusted to operate at exactly 16 frames per second, it is quite likely that your projector was not. With the exception of 16mm. sound projectors, few if any 8mm. or 16mm. silent projectors provide means for maintaining speed of the film past the lens at exactly the same rate it traveled in the camera, rheostat controls notwithstanding. Those whose projectors are provided with a rheostat to control the motor speed may adjust the projector to approximately 16 f.p.s. or to what may appear as 16 f.p.s. on the screen.

The increasing use of disc recorded sound, music or dialogue with the projection of home movies has made it necessary to seek means of maintaining the projector speed at a constant level, especially where the recording is semi-synchronized with the film. One may cut a recording of narrative with background music and sound effects, etc., only to find that, unless the projector speed can be held to the same rate as when recording was made, the timing of the two will gradually shift until picture and recording are no longer synchronized.

Most readers are familiar with the stroboscope discs used for checking the speed of phonograph turntables. These discs have a number of alternate black

## STROBOSCOPE "SYNCS" PROJECTOR FOR SOUND

B Y C U R T I S R A N D A L L

and white segments which, when viewed under the illumination of a lamp operating on alternating current, appear to remain stationary when the correct speed of turntable and disc is attained. The use of a stroboscope disc may be applied to any rotating machine, including your projector, to test and adjust its speed to a desired level.

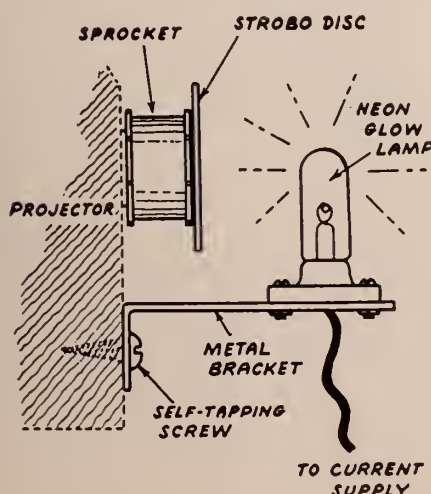
The most important factor in the use of stroboscope discs is the type of lamp which illumines the disc. A lamp operating on alternating current will vary in intensity with the alternate flow of the current through its filament. Although the pulsations of current occur too rapidly to be visible to the eye, the filament of a light bulb operating on alternating current will flash bright and dim once each half cycle. Thus with 60 cycle current there will be 120 bright and dim flashes per second, although they pass unnoticeable to the eye.

The variation in intensity is small due

to the characteristic of the lamp filament to store heat. In other words, the filament does not cool off sufficiently between flashes to appear completely extinguished. For this reason, a neon bulb is now used with most stroboscope discs as the source of illumination. This bulb has no filament. It is filled with neon gas which ignites as the flow of current passes through the small electrodes which replace the filament. Unlike the mazda lamp, the flashing of light, in keeping with the pulsations of the electric current, are more pronounced and therefore makes a more effective illumination source for the stroboscope disc.

The number of segments on the disc is so established that the disc, when travelling at the correct speed level, will move the distance of two black sectors or a multiple of this distance between a single flash cycle of the light bulb. The result to the eye, is that the disk is standing still and the segments of the disc appear not to move at all.

Suppose the eye is concentrating on a certain black segment of the disc on one flash. On the following flash an-



● Fig. 2—Diagram shows method of mounting neon glow lamp adjacent to stroboscope disc to furnish the illumination necessary for functioning of disc.

• Continued on Page 76





• Successful editing is assured when the filmer provides, at time of shooting, ample variety of long, medium and closeup shots from which may be assembled interest-compelling continuity.

# Edit As You Shoot For Better Continuity

B Y W. G. C A R L E T O N

## • For Beginner And Advanced Amateur

**H**APHAZARD shooting of movies, like anything else done the easiest way, inevitably must be paid for in disappointment. Ask any seasoned movie maker who began by making "snapshots" only to find later his pictures lacked the interest necessary to sustain them as repeat screen fare. Trite as the statement may be that a true moving picture must be something more than a series of unrelated movie snapshots, it is nonetheless true. If our movies are to emerge on the screen as interest-compelling continuity, then they must be photographed with continuity in mind.

To film with an eye toward continuity is to edit pictures as we shoot; for if editing is not kept in mind as we compose our shots and film them, then we cannot do a good job of editing later when it comes time to prepare our film for the screen, simply because the material will not be available to work with.

By material we mean the type of shots necessary to edit sequences that will have movement, tempo and continuity. Those who believe these three elements are rightfully the concern only

of the professional movie maker are mistaken. Whenever we see a charming or interesting amateur movie on the screen, it was made so because the maker understood the meaning of movement, tempo and continuity and knew how to adapt these elements in photographing and editing his picture.

Any scene or bit of action worth filming is worth shooting from more than one camera angle or position, that is, picturing it in long, medium and closeup shots. If the proposed action does not lend itself easily to this treatment, it may be well to skip it for more important subjects or action. In other words, it is the wise cinematographer who evaluates a scene as to its editing possibilities before shooting it.

Let us cite some examples: Birthdays, especially of children, furnish incentive for a great deal of movie filming. Now one can simply take camera in hand and make occasional shots as birthday events occur, or where one's imagination is put to test, a story or continuity may be developed before shooting starts. Whether the story idea is put down on

paper in sequence form or merely kept in mind to facilitate shooting "off the cuff," the story idea must have a definite and interesting beginning and end.

Let us imagine the birthday picture beginning with closeups of a tiny hand addressing an invitation and followed by an ultra-closeup, made with titler, of the invitation which will introduce the event subtly to the audience. A fadeout or dissolve at this point to the next scene introduces the child whose birthday is celebrated and perhaps we show little guests arriving, then being admitted through the front door or perhaps out into the garden if the party is to be held there.

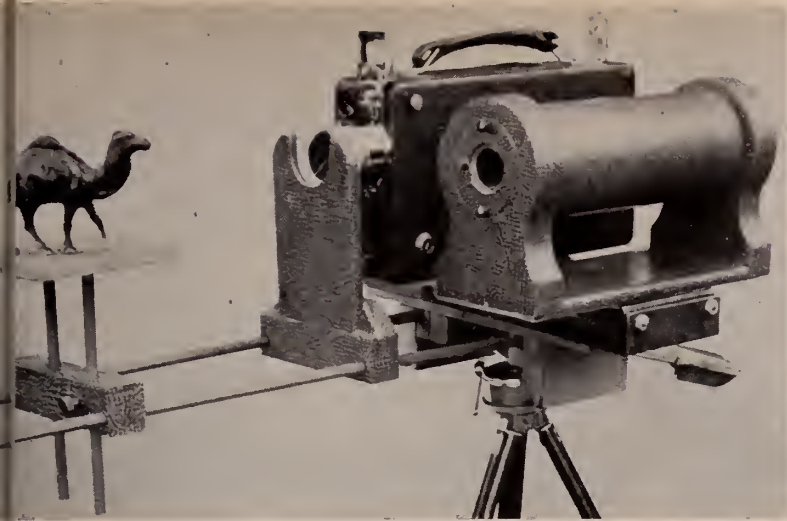
Naturally, all of the guests should be featured and plans should include filming each in a closeup at sometime during progress of the party. Now instead of just standing in a corner and training camera on the assembly of kiddies and making occasional pot shots, the children are taken a group at a time and a bit of business staged which will enable them to be pictured in interesting and natural action in *sequences of scenes*. Perhaps they can be shown presenting their gifts to the little host or hostess. The action of each presentation is filmed in closeup, followed by cuts to the child opening each gift. Thus the child's reaction to each gift is pictured to give additional interest to this phase of the proceeding.

When refreshments are served, mother may be shown calling to the children to assemble at the decorated table. Move in with camera to pick up several of the children putting on their funny paper hats, popping favors, etc. Then as mother prepares to serve the ice cream, watch opportunity to make a human interest closeup of the baby or one of the guests watching the ice cream dishing event with great anticipation. Cutting the birthday cake or blowing out the candles will offer more opportunities for interesting closeups. Getting shots like this is the thing that makes a movie exciting and different. Properly handled at the editing board, these scenes will depict the birthday with all events following in proper order.

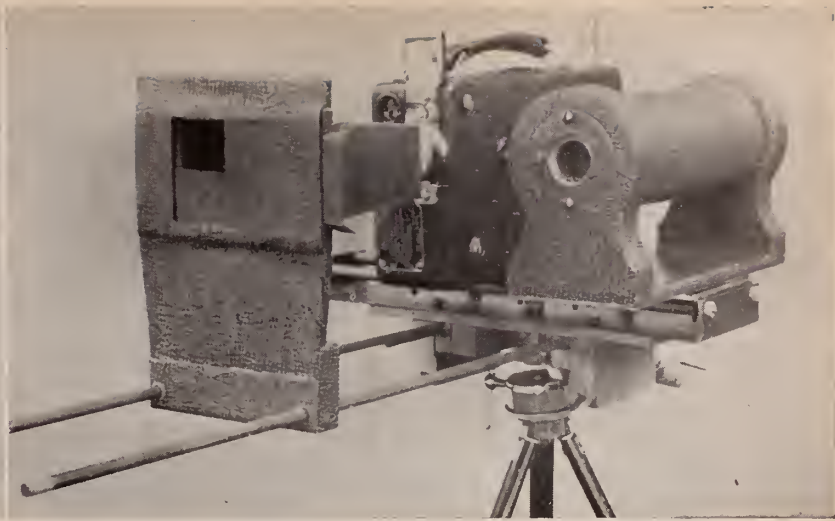
Then to carry continuity to the last scene, the picture may be closed with a shot of the birthday celebrant surrounded by its array of gifts and toys. Where a humorous note is desired, a shot may show one of the parents, with a worried expression, making a hurried telephone call, followed by a title that states: "Can you hurry over doctor? Johnny had too much ice cream and cake for his birthday!" If Johnny is a lad of five or six, or older, fade out on the final scene showing him holding his tummy and apparently suffering from a tummyache.

Where the subject of a movie is flow-

• Continued on Page 80



• Fig. 1—Showing stage for filming small objects in ultra closeup mounted before camera together with the auxiliary lens holder.



• Fig. 2—Special effects and matte box is mounted on same track and may be moved toward or away from lens according to effect desired.

# GADGETS FOR TRICKS

BY ARTHUR M. SHARP

## • For The Advanced Amateur

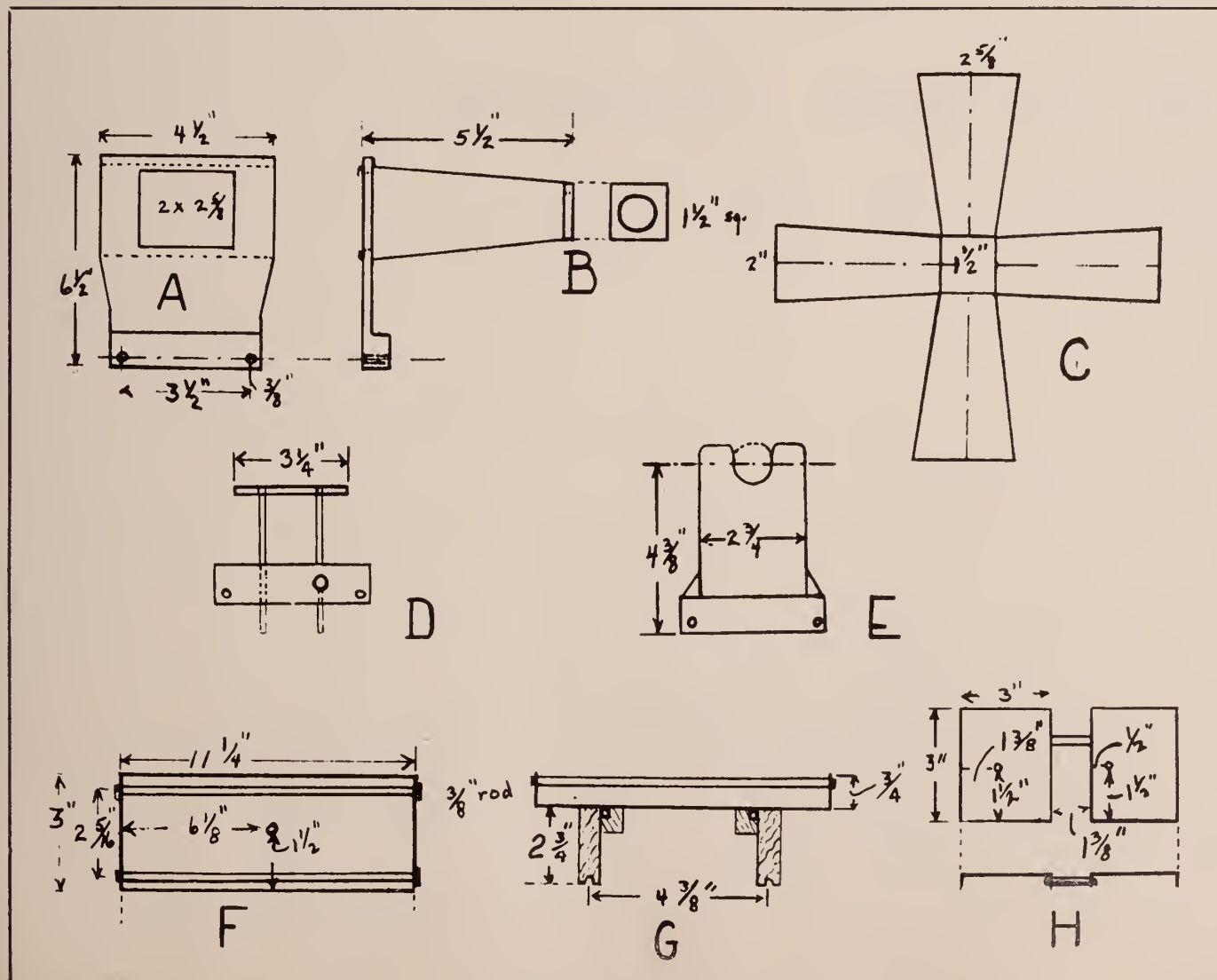
IN the December issue, I described a critical focuser which I built for my model K Cine Kodak and which is readily adaptable to almost any 8mm.

or 16mm. camera. It provides, by means of a lateral shift-over rack, focusing directly upon a scene or title through the camera lens. The focuser consists of a

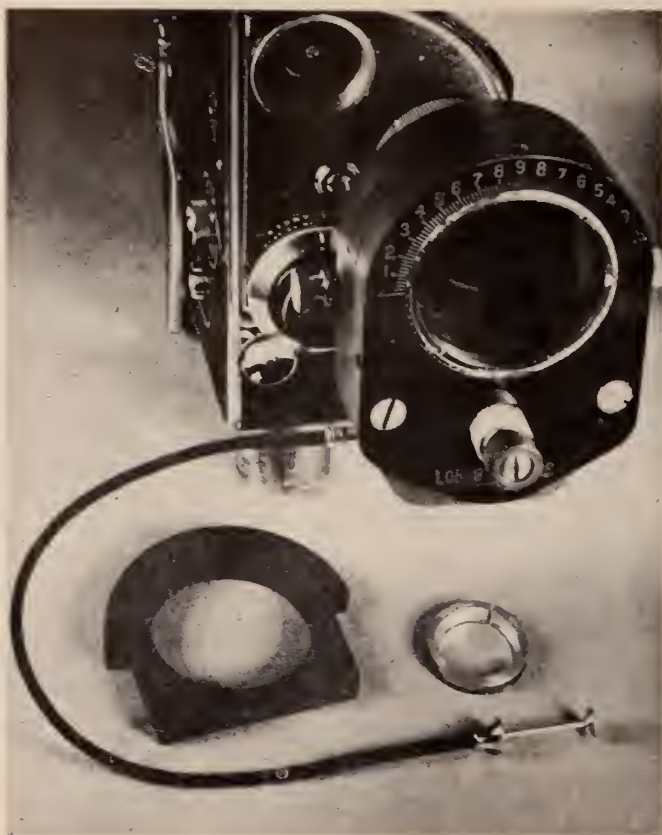
tubular housing in which is mounted a simple optical magnifier that enlarges the image projected by the camera lens upon a small ground glass screen. To use the focuser, it is necessary to detach lens from camera, and mount it on front of the focuser tube which is then shifted so the lens occupies the

• Continued on Page 77

• Fig 3—Diagrams show details of construction of various parts of miniature stage, effects and matte box and the shift-over platform.







• Fig. 1—This homemade dissolving shutter employs Polaroid discs to control light reaching lens and is effective for making fades for lap-dissolves, serving as a variable neutral density filter, or for polarizing light where reflective objects are in the scene. The fading action is motivated by cable release operating small spring motor from a Baia Cine Transito, Jr.

# An External Dissolving Shutter for Any Camera

B Y L O R U S J . M I L N E

## • For The Advanced Amateur

THE amateur movie maker does not have available either an automatic dissolving shutter or an optical printer, yet the advantages of the former device and some of the latter may be had for a relatively small expenditure of time and cash, and a little shop-work. The accompanying figures illustrate a device which may properly be termed an external dissolving shutter which can be attached to the lenses of various cameras.

It was made in a home work-shop by a novice, using two disks of Polaroid H in optical B glass, odds and ends of bakelite, scrap brass and aluminum, and the motor from a Baia Cine-Transito, Jr. The Polaroid disks have excellent optical quality and with polarizing axes crossed at right angles, transmit inadequate light to affect Super-XX film at  $f:15$  focused on white paper illuminated by bright sun. With polarizing axes parallel, the disks

make necessary an increased exposure of two full stops, i.e. they have a "filter factor" of 4 X. The front Polaroid disk may be rotated manually to any desired angle between  $0^\circ$  and  $90^\circ$  with respect to the back (stationary) disk, or may be driven by the spring motor through  $90^\circ$  in  $2\frac{1}{2}$  seconds, from parallel to crossed or vice-versa, for automatic fades and lap dissolves.

Manual settings enable this Polaroid device to simulate a variable neutral density filter, and through the clutch design, to use the motor for automatic changes to follow alterations in light intensity during a shot, or to compensate for variations in camera operating speed. Thus the full range of effects possible with the professional dissolving shutter are available through the use of the polaroid attachment. In addition, the polaroid feature may be used, in conjunction or separately,

to reduce glaring reflections from polished surfaces, water, etc., to control the intensity of light from clear sky and deepen its blue for color shots.

In the exploded view, (Fig. 2) the shutter is shown with the back (non-rotating) Polaroid removed and replaced by a blank slide (D<sub>2</sub>) of bakelite, so that the device can be used for reflection or sky color control. So arranged, the single Polaroid has a filter factor of 3 X, i.e. requires a lens opening a stop and a half larger for equal exposure with the attachment. With the second Polaroid in its bakelite slide (D<sub>1</sub>, not shown; the Polaroid plate is held against a low shoulder by a threaded retaining ring, L, identical with K), the variable neutral density effect is obtained by rotating the front Polaroid (in aluminum ring gear E, clamped by ring K).

A-B-C is a sandwich, each a piece of  $\frac{3}{8}$ " black bakelite plate. They are held together by two #10-32 brass flat head screws, 1" long, threaded into tapped holes in C, passing through clearance holes in A and B, countersunk flush in A. The interchangeable slides, D<sub>1</sub> (not shown) and D<sub>2</sub>, fit the gap between A and C. Plate C is cut out below to clear the Baia spring motor which is attached to the back of B by two #3-56 brass fillister head screws,  $\frac{1}{2}$ " long, through clearance holes in B, counterbored to sink the heads below the surface of B, screwed into tapped holes provided in the motor by the manufacturers. Plate C is opened out also to accommodate a series of nesting split rings, G<sub>1</sub> to G<sub>3</sub> and H, which adapt the whole device to lenses with various diameters of barrel or sunshade. Each split ring fits either a larger one or the opening in C, coming against a shoulder at the front of the opening and held and clamped by the action of two knurled head #4-36 brass machine screws, 1" long, in tapped holes in C. The motor spindle extends through an opening in B and carries the brass clutch cone piece, M.

The spindle is fitted with a very short, #0 steel taper pin, extending a sixteenth of an inch from the spindle on one side as shown. The clutch cone piece, M, is counterbored to ride easily over the motor spindle and the motor spindle taper pin, ex-

cept where a corresponding taper pin in M engages the pin in the motor spindle. Thus the clutch cone, M, rotates freely on the motor spindle in either direction until the pins are in contact, allowing almost  $345^\circ$  of freedom.

Cone clutch, M, carries on its cylindrical portion the aluminum gear, F, held against the conical clutch surface of M by means of a music wire spring compressed between knurled bakelite knob N and the end of F by the #6-32 brass oval head screw ( $\frac{1}{2}$ " long) passing through N and screwed into a tapped hole in the end of M. Thus rotation of the brass piece M also causes rotation of the gear F, but the relationship between M and F may be adjusted by pulling on the knob of F against the spring, releasing the frictional clutch contact and rotating F independently of M. Gear F has half as many teeth at the meshing ring gear E, but the teeth of F are twice as long, so that movement longitudinally over M leaves the teeth always in good contact with those of E. The extra length to the teeth of F requires counterboring in plate B to accommodate it and the flange on M. Plate A is counterbored on the back for gear F and gear E. Gear E is held in place in plate A by three brass tumblers from a Yale lock, pressed into a shallow groove on E by three phosphor bronze coil springs (from the same lock), backed by three #6-32 safety (socket head) set screws  $\frac{1}{4}$ " long, in tapped holes in A. The front of gear E, with its enclosed Polaroid plate held by retaining ring K, is flush with the front surface of A, and revolves freely in its tumbler mount. The front face of A is scored around the large opening with short grooves at two degree intervals through  $180^\circ$ . Every fifth groove is longer and accompanied by a stamped number from 0 to 9 to 0, representing  $0^\circ$  to  $90^\circ$  to  $0^\circ$  by ten degree intervals. An index on the face of E is used to read at a glance the relative positions of the Polaroids.

The opening in plate C was designed to fit the sunshade of the largest lens for which the device is to be used — a  $6\frac{1}{2}$ " Taylor-Hobson-Cooke f:4.5 telephoto. For attachment to smaller lenses a series of nesting aluminum rings, G<sub>1</sub> to G<sub>3</sub> and H are used. Each is split so that pressure of the clamp screws tightens the ring around the sunshade or lens barrel. G<sub>1</sub> is for a 3" telephoto, G<sub>1</sub> plus G<sub>2</sub> for a 1" lens, these plus G<sub>3</sub> for a  $\frac{3}{4}$ " wide angle lens. H adapts the device to the lens barrel

of the Argus C<sub>2</sub> and C<sub>3</sub> still cameras, for reflection and color control. The aluminum used for the rings and gears E and F was old waffle "iron" grids melted in a ladle in an open forge and cast in damp sand to patterns of white pine,  $\frac{1}{2}$ " larger in each dimension than the finished product. The rough castings were machined to size and are remarkably free of pin-holes and pits. The gear teeth were cut with a dividing fixture on the lathe milling attachment with a fly cutter, but carefully ground to give approximately involute spur form, 24 diametral pitch. The dimensions of the largest lens to be used determined the size of the Polaroid plates as  $1\frac{5}{8}$ " diameter. The angle of the brass-aluminum clutch cone is  $20^\circ$ , the optimal value for this pair of metals.

For controlling reflections from shiny surfaces and water or for enriching the blue of the sky in Kodachrome shots, the blank D<sub>2</sub> is used and the single Polaroid rotated manually to the position yielding the desired effect. For setting, the whole device should be held in the hand in front of the eye beside the lens. When set, the device is attached to the lens hood in the same orientation. Overcorrection in Kodachrome shots is to be avoided since it renders the sky purple.

For neutral density effects, the second Polaroid in D<sub>1</sub> is employed. For single settings, the rotating polaroid is set manually by turning the knurled end of F, the correct setting being read from the accompanying table A in terms of the film employed. To combine the neutral density effect with control of reflection of sky contrast, the Polaroids should be crossed as needed for exposure and the whole device then rotated into the position yielding the effect wanted, being attached in this orientation to the lens hood.

For fades or lap dissolves the clutch is engaged with taper pins in the driving

position and the polaroids with axes at  $90^\circ$ . This setting is easily made by turning the knob F to engage the pins, and continuing by slipping the clutch a little until minimal light transmission is obtained. Thereafter a single run of the motor ( $180^\circ$  of motor spindle turn in  $2\frac{1}{2}$  seconds gives  $90^\circ$  of Polaroid rotation, then stops automatically) will leave the dissolving shutter wide open. Attached to the taking lens, the scene is shot. When the effect is to be introduced in filming, the Baia motor's cable release is pressed, causing the Polaroid to rotate through  $90^\circ$  more and stop with the axes crossed accurately. If it is to be a lap dissolve, the camera is stopped immediately the Baia motor does, and the correct length of film is rewound. Re-starting the camera and simultaneously pressing the release on the Baia motor drive leads into the next scene with a perfect transition. Since the Baia motor will operate more than half a dozen times on a single winding, little thought need be given to the device during a sequence.

For lap dissolves and for animation, it is essential to know the latitude of the film used. With Polaroid axes parallel, various lens settings should be tried under standardized lighting conditions. After standard processing of the test film, the best value of exposure should be selected. For example, at  $1/30$ th second (16 frames), it might be f:6.3. Then with axes parallel and lens at f:6.3 and the same exposure, a strip of film is shot, frame by frame (or by short bursts if single frame release is not available and animations are not planned). After the first few frames (or the first burst), a blank should be inserted (a black card held in front of the lens), then a series in which, after each frame, the Polaroid axes are crossed one degree more. Finally, with axes at  $90^\circ$  to one another, a strip of film for a trailer is

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## POLAROID DISSOLVING SHUTTER

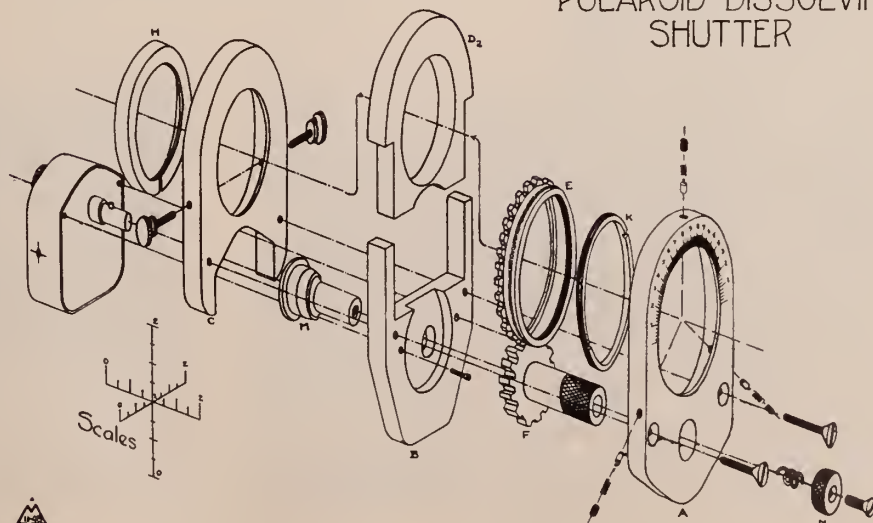


Fig. 2—Exploded view of shutter showing integral parts and manner of assembling. Construction is explained step by step in author's text.





● Fig. 1—At left is simple camera dolly and track built by Demitros Emanuel for trucking shots. Toy scooter wheels at front and two large rubber tired swivel casters at rear give easy mobility to the dolly.

# Camera Movement Aids Continuity...

B Y W A R R E N G A R I N

• For Beginner and Advanced Amateur

**I**N the production of professional motion pictures, camera movement—dolly or “trucking” shots, crane shots, zooms and travel shots—are an important element in cinematic construction. The fundamentals of the technique, as evolved by studio cinematographers, are basically applicable to amateur movies.

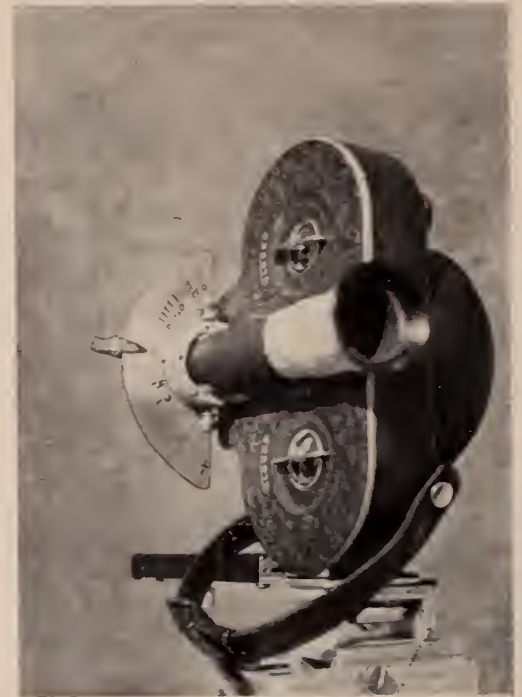
In the early days of silent motion pictures, the camera was never moved during a take and panning was likewise unheard of. One day, an imaginative cameraman set up his camera and tripod on an automobile in order to

follow the action of a chase scene. Thus was born the first follow shot in motion picture history. This innovation attracted much attention among other cinematographers and imitation followed. It was but a short step to the development of a small wheeled platform which we know today as the camera dolly—and camera movement became an established practice. Later years saw the dolly develop into the camera crane which not only permitted moving the camera during a take to follow action, but to elevate or lower the camera from its original set-up to give cine-

matic emphasis or accent to a shot.

Disregarding for the moment the spectacular camera angles and effects gained by mounting cameras on cranes, dollies, booms and other involved machinery, which provide interesting photography in mammoth productions or spectacle stories, there is one generally employed practice which the amateur movie maker can easily adopt. It is the innovation of moving the camera toward or away from a scene or subject, shifting gradually from a medium shot to a closeup or vice versa without mak-

• Continued on Page 79

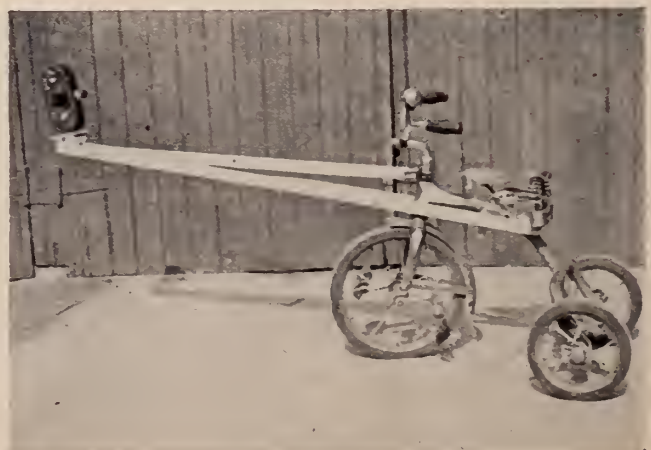


● Fig. 2—Filmer Emanuel designed this ingenious device which enables him to adjust focus of his camera as it is moved toward or away from a subject during filming.

● Fig. 3—Long Beach Cinema Club members use this homemade camera dolly and track on location.



● Fig. 4—A child's tricycle may be ingeniously rigged up as shown here to provide a follow shot of child riding the vehicle.





# COMBAT CAMERAMAN'S COMMUNIQUE . . .

B Y J. H. S C H O E N

**N**OT a great deal has been said, or written, concerning the important part being played by former amateur movie makers in this war; but had it not been for the hobby of home movies which developed hundreds of amateurs into expert motion picture photographers, the effectiveness of the intelligence and reconnaissance departments of the army as well as its suddenly expanded training program might have been greatly restricted at onset of the war. As it was, the Signal Corps was able almost immediately to put into the field hundreds of capable motion picture cameramen, many of whom virtually overnight laid down a home movie camera and took over operation of a big professional 35mm. camera.

Within a few months after the Pearl Harbor incident, the Signal Corps, with the cooperation of the Research Council of the Academy of Motion Picture Arts and Sciences, formulated a training program that included many of Hollywood's ace directors of photography as instructors. Advanced movie amateurs were invited to enlist in the Signal Corps reserve and receive this professional training. More than one thousand amateurs and semi-professionals applied, from which three hundred were accepted for the special pre-induction training in Hollywood or Astoria, Long Island.

Home Movies can now report upon one of its readers who joined the Signal Corps in 1942, received the specialized training for combat photographers, and subsequently found himself focusing a 35mm. Eyemo cine camera on things of interest to the army in India, Burma and elsewhere. He is Corporal Roy Creveling attached to the 164th Signal Photo Company. When a resident of Morris Park, New Jersey, prior to his enlistment, Creveling was an avid 16mm. movie maker. One of his outstanding films, "Manhattan-Merry-go-round" was described in the October, 1940, issue of Home Movies.

In a recent letter, Corporal Crevel-

ing writes: "I am now making movies in a land that seems like 100 Hollywood sets massed together; where the dense population in its native attire could easily be mistaken for the most colossal all-star cast ever assembled, where the movement of troops seems like a great pageant, rather than a vast military operation.

"But I am reminded that I am still living in a world that is real every so often when my copy of Home Movies arrives; in fact its arrival here at my photo headquarters is a big event, since most of our men were formerly photographers by profession or serious amateurs.

"It might interest you to know that Earl Cochran, whose fine film "Three Wishes" was a Movie Of The Month, is a Lieutenant in my company. When he learned that I also was one of Home Movies' "Movie-of-the-monthers," we really got our heads together.

"All of our black-and-white filming in this theatre is done with 35mm. Eyemo cameras, usually without the 400-foot magazines, while all color filming is done in 16mm. Kodachrome with Cine Specials or a few 16mm. magazine cameras.

"It is always pleasant when our travels bring us in contact with some established outfit where we can secure an occasional meal. Ours is a photo company composed of about fifteen units, each unit has six men and a lieutenant, at least that is the way we started to operate; but the nature of the war in this theatre has caused us to break up

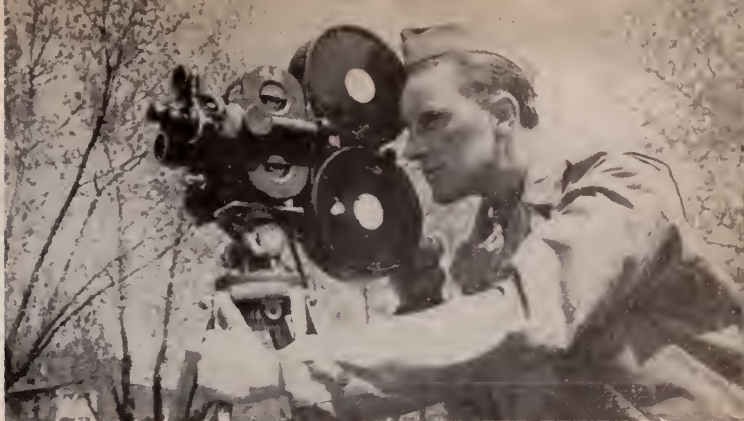
into even smaller units. Another cameraman and myself have been on our own for well over a month, he taking the stills with a Speed-graphic, and I covering the action with a 35mm. news-reel camera.

"What do we take? Here is our purpose as stated on my pass. (a) To convey information to the War and Navy Departments. (b) To provide news pictures for release to the public. (c) To provide official pictorial war records.

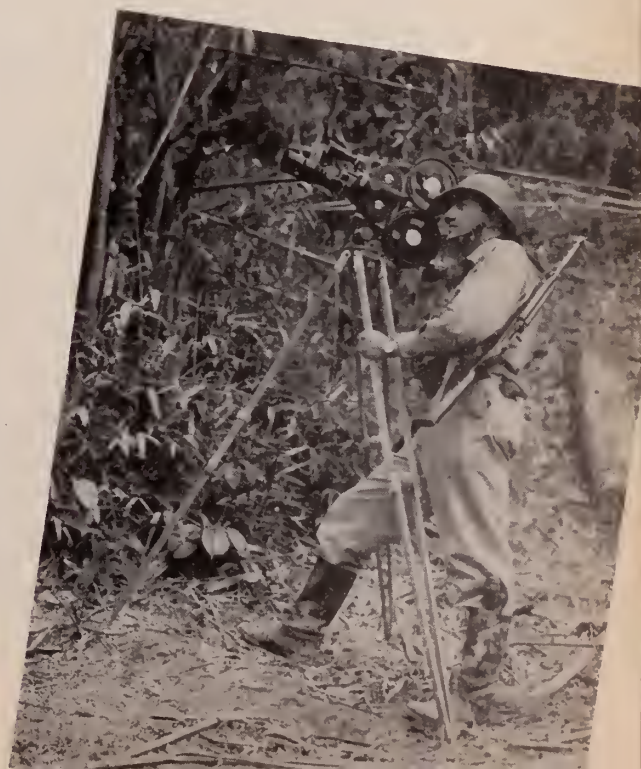
"So you see we photograph just about anything and everything. I have covered subjects as delicate as the GI doing his sewing and as dynamic as heavy artillery belching forth its blasts of death.

"It is difficult for me to think of myself as a soldier for I'm doing just what I loved to do most in civilian life—take movies. Originally, we started out very systematically, in units of five men with a lieutenant, but for the past month, another cameraman and I

• Continued on Page 80



• Corporal Roy Creveling, whose "Manhattan Merry-go-round" was a Movie of The Month in 1940, now films combat operations in the Burma war theatre with a 35mm. Eyemo fitted with 400 foot film magazines.



• Proving again its a small world after all was Corporal Creveling's chance meeting with Lieutenant Earl Cochran, pictured at right, in Burma, whose film "Three Wishes" was an outstanding Movie of The Month for 1941. The training Creveling and Cochran received as enthusiastic amateur movie makers enabled them to assume professional cinematographers' responsibilities as Signal Corps combat photographers.

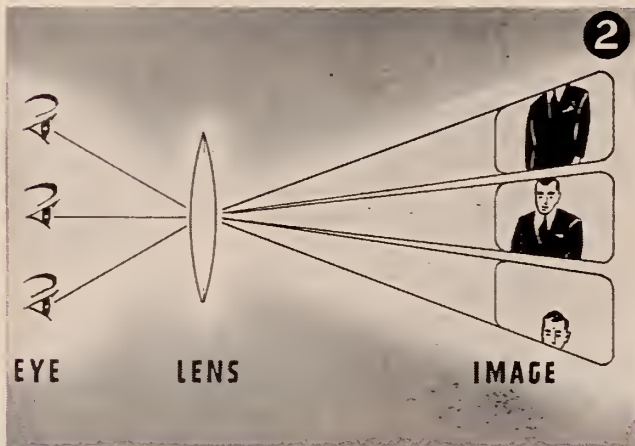


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HERE'S a 16mm. magazine-loading motion picture camera that's popular with both beginners and advanced amateurs. Beginners like it because it is easy to use right and hard to use wrong. Advanced movie makers like it because it is designed to keep pace with their ever-expanding requirements. And every user benefits from these three important features, which were first offered to movie makers by Filmo Cameras:



**1 Slide-in loading.** Simply slide in a 50-foot film magazine and close the door. Because the door is at the rear, you can reload even while the camera is on a tripod. You can change from black-and-white to color film in mid-reel—without fogging a single frame.

**2 Built-in, POSITIVE view finder.** *What you see, you get.* No "amputated" pictures like the upper and lower ones in the accompanying diagram, because Filmo's exclusive, positive finder is accurate even though you fail to look through the *center* of the eyepiece. Further, this finder is fully enclosed *within the camera*, where it is safe from damage. And it shows your subject with exceptional brilliance.



**3 Five operating speeds.** Your choice of two speed ranges: 8, 16, 24, 32, and 48 frames per second; or 16, 24, 32, 48, and 64 frames per second. Both ranges include the important intermediate speeds essential for filming athletic events and other fast action.

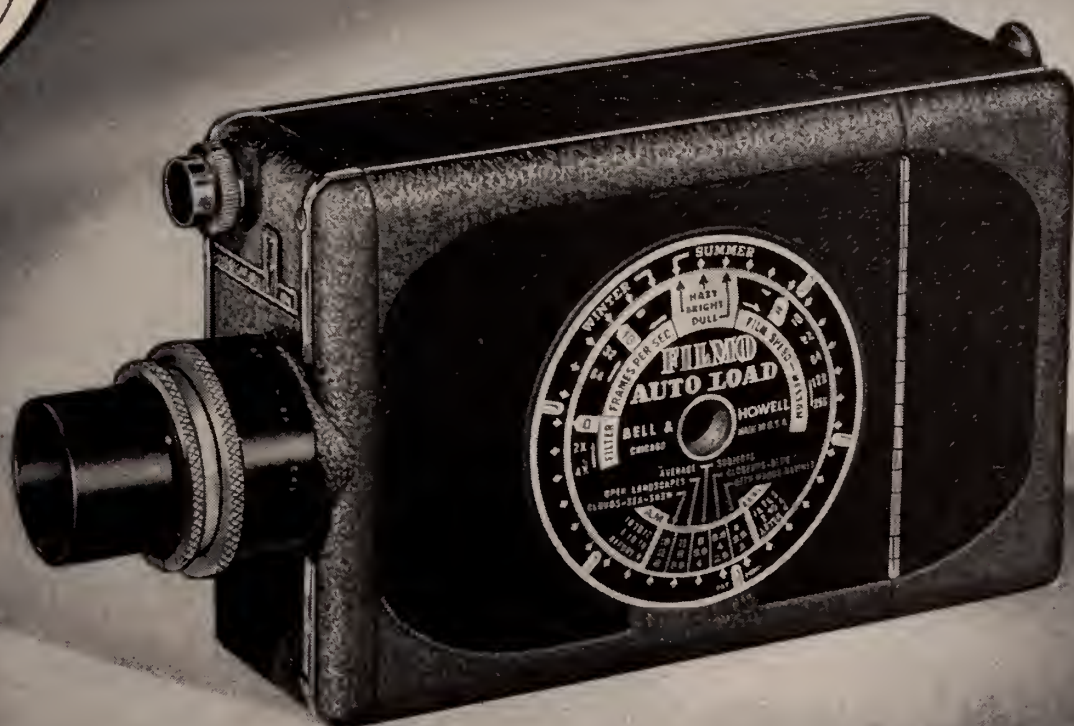
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# HOME MOVIES' experimental

## *Ideas for Cine gadgets, tricks and*



### Shutter Tester

Even though a reliable meter is used to calculate exposure, some cinebugs often get consistent over or under exposure which not infrequently is attributable to fact camera is running faster or slower than the f.p.s. speed established by the manufacturer. In other words, over a period of time, some cameras require adjustment to insure consistency of camera speed.

An accurate check of your camera speed may be made as follows: Focus your camera upon an electric clock with the sweep second hand. Run the camera long enough to expose film for at least three or four seconds. Develop the film and inspect it, counting the number of frames exposed between the time the sweep hand moves from one second mark on the clock dial to the next.

If camera is not running at its established speed, have the necessary adjustment made by the factory or a reliable cine camera repairman.—Donald Van Ness, Tulsa, Okla.

### Trick Title

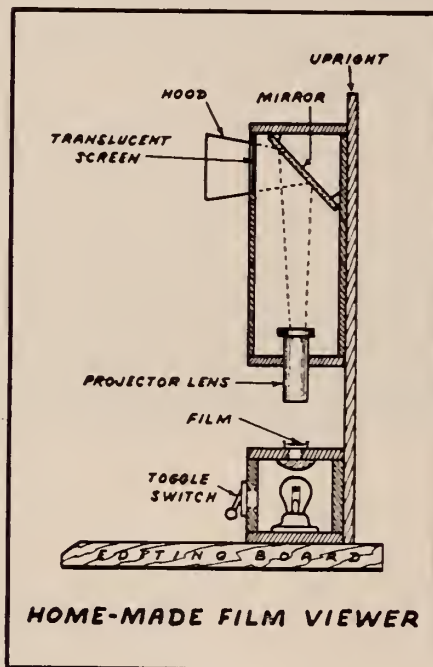
Here is an effective innovation for making a main title for your films. Write the title on a window with Bon Ami. Trace the same text on the outside of the window also with Bon-Ami so that on the outside you write the text backward. On the inside, of course, it reads correctly. Now cover the entire inside of the window with Bon-Ami. Set up camera indoors and focus it upon the window, making sure that only the glass area is within the field of view. As you start to shoot have a person with a cleaning cloth wipe the film of Bon-Ami off inside surface of window. As the coating of Bon-Ami disappears, the title letters applied on outside of window will reveal themselves. This inno-

vation can be made even more effective if the scene in back of window is in keeping with the story.—Jack Dexter, Olympia, Wash.

### Film Viewer

A film viewer that permits quick and easy examination of film frames moderately magnified is an essential tool for good film editing. Here is an effective viewer of the projected-image type which most any cinebug may build himself, using his projector lens for enlarging the image and projecting it upon a translucent screen.

As shown in diagram, unit consists of two boxes mounted upon the editing board—one over the other. The lower box contains the lamp, switch for same, and condenser lens, and has a



hole in top the exact size of a film frame (either 8mm. or 16mm.) with small tacks driven part way into top surface to form a track for the film.

Mounted directly above by means of a wooden upright, is the second box and, as the cut-away diagram shows, this accommodates the projector lens which is inserted through the bottom and held in place by a friction grip that permits adjustment for focusing; also the 45° mirror which projects image upon the translucent screen which may be a piece of frosted celluloid or glass mounted in a hole cut in front of box.

The lamp may be selected according to the user's requirements for brilliancy of image. Where editor is to be used in semi-darkness, the lamp need not be so bright as where editor is to be used in bright light. Lamps that may be used range from the small 7½ watt 110 volt lamp to automobile headlight bulbs which require a reduction of household current to 6 or 8 volts by means of a toy transformer. (Continued →)

## MONEY For Your Ideas!

DON'T keep those good ideas to yourself. Share them with your brother cinebugs! If you have built a novel and worthwhile gadget for your camera, projector or titler, tell others about it. If you have developed a new or novel trick or found a new shortcut in filming, titling, editing or processing home movies, pass it on to other movie makers through these columns.

If your idea is published, you will be paid \$1.00. An extraordinary idea will net you \$5.00! Payment will be made at time of publication.

Simply write us a letter telling about your idea and, if possible, illustrate it with a simple sketch or a photograph. Submit as many ideas as you wish. Ideas not published will be held for possible use in subsequent issues of Home Movies.

Please do not submit ideas that have been published elsewhere before, unless they are your own and were originally contributed by you. Do not submit ideas which you have not personally worked out and proved to be successful.

The home movie hobby has been built on the mutual interests of amateur movie makers and the co-operation of amateur movie clubs. Today, when filming opportunities are restricted by film shortage, there is more time available for activity in other phases of our hobby. Gadget building comes into its own as a means of keeping active in the hobby and providing gadgets, accessories and improvement's for one's movie making equipment.

Fall in with this movement of building your own gadgets. And if you develop something new and novel, write a letter to the editors describing it in full. Your check will follow as soon as your idea is published!

# cine workshop

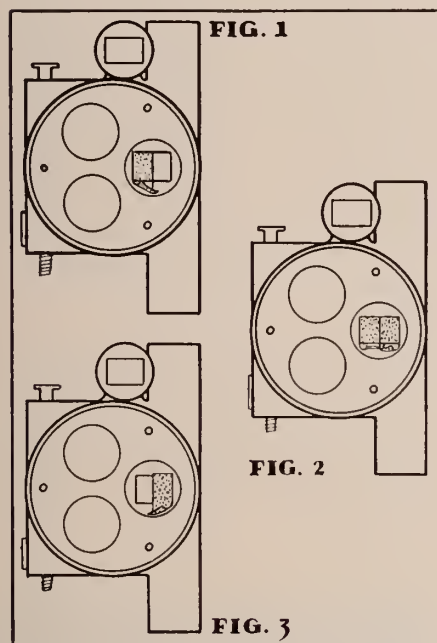
## shortcuts contributed by readers

Mounted on the editing board between the rewinds, the film travels beneath the lens which projects the image upon the screen facing the operator.—*Harold B. Harold, Glendale, Calif.*

### Masking Idea

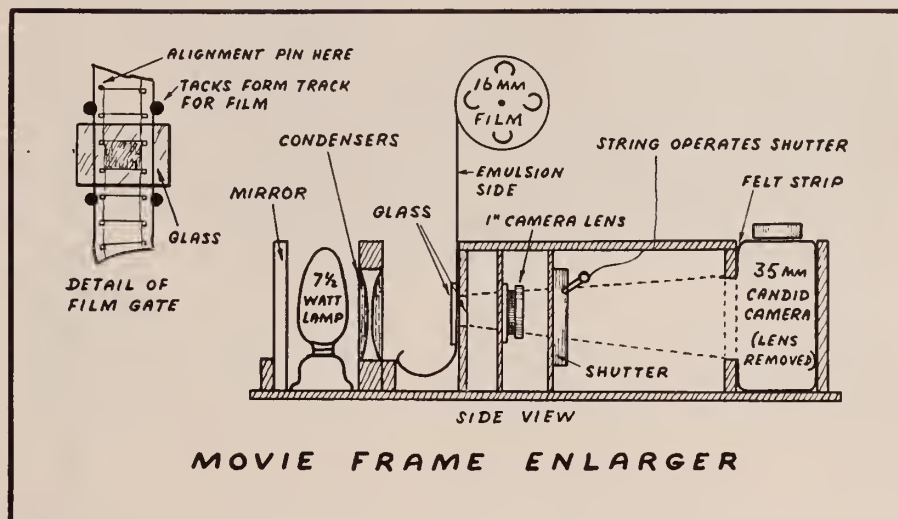
Split stage shots and other trick effects requiring use of masks before the camera lens may easily be made, where masks are not readily available, by simply masking off the aperture in the camera in back of the camera lens as shown in diagram. This aperture may be located by removing lens from camera.

For the masking process, use opaque scotch tape or painter's masking tape which may easily be removed and used



again and does not leave any of the adhesive remaining on surface of the metal. Determine the center lines of the film aperture in camera and mark with sharp pointed instrument on edge of aperture. Thereafter, the aperture may be masked in halves or quarters by applying bit of tape over it as shown in the three steps in accompanying sketch.

Fig. 1 shows left side of aperture masked with tape; Fig. 2 shows tapes covering entire aperture; and Fig. 3, right side of aperture masked off. With this masking method, it is imperative that camera be mounted solidly on a durable tripod in view of fact that camera lens must be unscrewed and re-mounted each time a change is made in the masking.—*G. Brown, N. Y. C.*



### Frame Enlarger

Cinebugs who have a 35mm. candid camera can utilize it to make single frame enlargements of their movie films by following the plan given here and outlined in the diagram. I employ an Argus camera which is ideal for the purpose in that the lens is readily detached from the camera permitting the cine frame image to be projected directly on the 35mm. film.

The enlarger was built up from a discarded cigar box. As shown in diagram, the 35mm. camera is mounted at one end. At the opposite end is mounted the light source with reflecting mirror and condenser lens. The film frame holder is fitted at end of the light-tight box opposite light source. Inside the box a one-inch cine camera lens is mounted and ahead of it, a shutter from a discarded still camera. The distance between film frame holder, one-inch lens, shutter, and open front of the 35mm. camera will be determined by tests with the items of equipment used, and for this reason, the board inserts on which the one-inch lens and the shutter are mounted, should be adjustable until the right position for each is established. Then they may be fixed securely in place.

If the Argus camera is to be used, as shown in diagram, plus a regular one-inch 16mm. camera lens as the enlarging lens, then the dimensions shown may be followed.

Diagram also shows method of making the 16mm. film track and gate by placing small brads at either side of the film and another in line with the sprock-

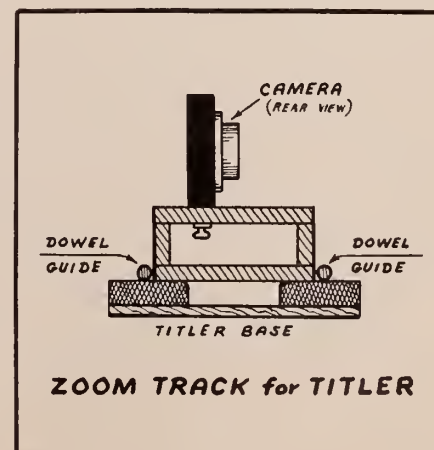
et holes as an alignment pin. In making the enlargement, the frame selected to be enlarged is centered over the gate and held in this position by the brad which engages an adjacent sprocket hole. To make the enlargement, the light is switched on and the shutter operated for the required interval—to be determined by tests according to the type of film used for the negative.

With a good 35mm. negative made in this manner some excellent enlargements can be made that show better detail than obtained by most other frame enlarging methods.—*H. B. King, Indianapolis, Ind.*

### Zoom Titler

Those who build their own titlers and want to incorporate the zoom effect feature will find that the track guiding the camera in the zoom action

• Continued on Page 81







• Ted Phillips films Burton Holmes travelogues.

## FROM CAMERA CLUB TO CARNEGIE HALL

**Meet Ted Phillips Who Shoots  
Those Spectacular Burton Holmes  
Travelogues In Kodachrome**

B Y J. H. S C H O E N

SIX thousand feet of 16mm. Kodachrome exposed in a rare and colorful land, and two garrapatas—such were the net result of 16mm. cinematographer Ted Phillips' recent camera expedition into the wilds of Guatamala. The film is currently being edited in readiness for Burton Holmes' 1945 national lecture program; the garrapatas have since been removed by surgeon's knife from Ted Phillips' foot. Garrapatas, in case you don't know are a species of tick encountered in the latin tropics which burrow into the skin of native or traveler with equal zeal.

Those who were fortunate to attend any of Burton Holmes' 1944 lectures will not forget the magnificent Kodachrome films which illustrated his lectures. Ted Phillips was the man and the brains behind the camera that captured those scenes. His two films "Today's Mexico" and "Mexico City," both of which included sequences depicting the eruption of the newest of volcanos, Paricutin, are regarded classic examples of color photography.

Leaders in cinematography are still talking about the sequence in "Today's Mexico" picturing a native woodturner making a cocoa pestle—a sort of combination mixing stick and spoon—from a raw piece of wood and using a primitive bow-lathe. The manner in which Phillips captured the entire project with his camera is a fine demonstration of skillful cinematic technique which few experts have acquired.

Phillips' success as a 16mm. cinematographer stems from a hobby—the hobby of amateur movies. Several years ago, he started making movies with an 8mm. camera. He joined the Metro Movie Club of River Park, a Chicago suburb, later joined

• Continued on Page 78

## ★ Closeups ★

UNDERGOING EXTENSIVE tests at Wright Field, Dayton, Ohio, are three new professional 16mm. motion picture cameras. Signaling the growing interest in this field by camera manufacturers, each of the three, whose product will receive extensive tests at hands of Army Air Corps cinematographers, plans to put its camera into limited production just as soon as war conditions permit. After any alterations or improvements suggested by field tests are made, the initial assembly line cameras will go directly to A.A.C. cameramen.

★ ★ ★

FORMATION IN HOLLYWOOD of a new studio for the making of 16mm. educational films in both live action and animation has been announced by Hugh Harman. Instructive films will be made dealing with industrialization, medicine, surgery and general education, in several languages. Tests are now being conducted to prove feasibility of shooting entire production program directly on 16mm Kodachrome.

★ ★ ★

H. E. HOLBAUGH, 16 mm. cinematographer for Telefilm, Inc., Hollywood, leaves February 1st for New York for an undisclosed filming assignment that ultimately will embrace travel over entire 48 states.

★ ★ ★

TRAGEDY marred the second expedition of Constance Jordan Henley into Central and South America for 16mm. Kodachrome footage when the station wagon she was driving and transporting 16mm. cameraman Kenneth Richter, extensive equipment and film supplies, swerved from the highway near El Paso and crashed into a tree, killing Mrs. Henley instantly. Richter, asleep on floor of car at time of crash, escaped with minor bruises and cuts. Back again in Hollywood, Richter hopes to resume the expedition alone to secure material for several proposed films for the Coordinator of Inter-American Affairs.

★ ★ ★

DAVE GREEN formerly of Photo & Sound, San Francisco, is now associated

• Continued on Page 81



UNTIL very recently, direct 16mm. producers have not enjoyed the confidence of the governmental agencies placing contracts for the production of training films. There has been considerable reluctance to admit that direct 16mm. productions could equal—or even approach—the known high quality of 35mm. productions reduced optically to 16mm. release prints.

The U. S. Office of Education was the first to let contracts to direct-16mm. producers and is, to a large extent, responsible for the substantial advances made in direct 16mm. production. One of these contracts—for a series of ten training films on wood turning—was given to Photo & Sound, Inc., of San Francisco. The high level of quality achieved in these films is a vindication of the faith the Office of Education placed in the producer, and clear evidence that direct 16mm. production can compete on an equal quality basis with 35mm.

The fundamental complaints against direct 16mm. production have been on three counts: (1) excessive grain, (2) poor definition, and (3) harsh quality of image. That grounds for all three complaints *can* be eliminated is proven conclusively by Photo & Sound's recently produced films on wood turning. Grain has been held to a negligible point, definition is crisp and clean picture quality on the screen is full-scale and rich in detail.

No single department involved in



• William C. Eymann, Photo & Sound's chief cinematographer focuses camera on pipe-fitting operation for scene in a training film. Here a two-and-a-half inch lens is used to provide adequate closeup.

## Quality Plus Economy In Direct 16mm Production

B Y W I L L J A Y M E S

the production of these films claims exclusive credit for their quality. The cameraman could do only so much, and no more. The electrician, art director, processing laboratory, production supervisor, editor, sound technicians, duplicating laboratory—all could contribute only a certain amount to the total production. The quality of the finished film is the result of close coordination among all departments during all stages of production. And it goes without saying that poor quality work in any department can nullify the combined good work of all other departments.

The first consideration in working toward quality production is, of course, the use of quality equipment. Photo & Sound uses Eastman Cine Special and Berndt-Maurer cameras exclusively. Lenses are the best obtainable for defi-

nition and freedom from aberrations. Good equipment, properly used, automatically produces optically crisp scenes.

The second consideration is that of film stock. Several excellent shooting stocks are obtainable today. The actual choice of stock is much less important than that the cameraman have full knowledge of his film's characteristics. The cameraman must keep in mind that most 16mm. film has a comparatively high inherent contrast, since it is manufactured primarily for amateur use, and that lighting setups must be designed accordingly.

At Photo & Sound, all black and white productions are filmed on Eastman Super X Reversal. Reversal is preferred over negative stock because of its finer grain, and because the inescapable minimum of dust flecks will appear as black rather than objectionable white when the release print is projected.

On the first scene of any production,

• Continued on Page 72

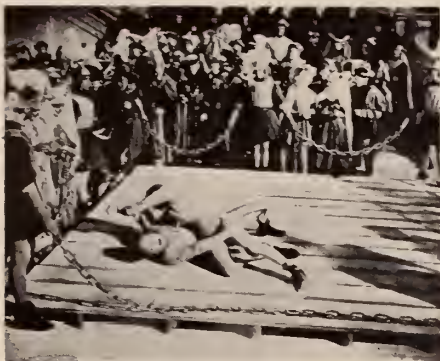


• New and different camera angles accent special operations in a series of training films on woodworking being produced for the United States Office of Education by Photo & Sound, Inc.



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**As You Like It**, a 10 reel 16 mm. sound on film release produced by 20th Century-Fox stars Laurence Olivier and Elizabeth Bergner. Here is down to earth Shakespeare which the public can understand and appreciate. The hilarious escapades of Rosalind are interwoven with touching, tender moments of romance. There's laughter, too, in the drollery of those clowning companions, Touchstone and Jacques—all displayed in a dazzling setting of royal palaces and beautiful outdoor scenes. Distribution is by Commonwealth Pictures Corp., 729 7th Ave., New York 19, N. Y.



**Corvette K-225**, a Universal Pictures release, stars Randolph Scott, James Brown, Ella Raines, and Andy Devine in a thrilling story of small fighting ships in this war. The crew of a corvette sunk in enemy action gets a new ship, the K-225. On its maiden convoy it accounts for two subs and two Nazi planes. Although badly mauled in a spectacular fight, the crew gets the convoy through. Ten reels in length, subject rents for \$17.50 and will be available for exhibition before non-theatrical audiences after April 1, 1945 through Bell & Howell Filmsound Library, 1801 Larchmont, Chicago.

**Courageous Mr. Penn**, 9 reels, 16mm. sound on film, is a stirring historical drama showing the struggle for religious and civil liberty in England under Charles II, and the founding of a free, peaceful commonwealth in Pennsylvania. William Penn is depicted as a fearless Quaker, doffing his broad-brimmed hat to none but God. The influence of his nobly-born wife, too, plays a vital role, and Penn's part in founding his colony and its peaceful relations with native Indians is excellently staged and portrayed. An excel-



lent film for churches and schools and other social groups, it is available from Bell & Howell Filmsound Library, 1801 Larchmont, Chicago. Rental is \$17.50.



**Bashful Ballerina**, 800 feet 16mm. sound, is a scintillating musical comedy starring the well known mimic of stage and screen, Imogene Coca as Miss Glutz, a bashful ballerina who is always out of step. Starred quite by accident in an important ballet program, Miss Glutz trips clumsily through the routines. Her antics are accepted by the audience as rare and unusual comedy and she is acclaimed a new star of the ballet. Release is by Official Films, Inc., 625 Madison Ave., New York. List price of film is \$37.50.



**Hi Buddy!** produced by Universal, is now available in 6 reels 16 mm. sound at rental rate of \$17.50 for subject. Here is an excellent, comedy-drama of the founding of an "off-the-street" youth club and the pathos of its decline due to preoccupation of elders with war tasks and problems. Starred are Dick Foran and Harriett Hilliard supported by a cast of clever teenage juveniles. Subject is now available, for exhibition to approved non-theatrical audiences, from Bell & Howell Filmsound Library, 1801 Larchmont Blvd., Chicago, Ill.



**Blues In The Night** is one of the new series of "Soundies"—short 100 ft. 16mm. musical films which are proving popular for sound screen programs. This subject features Cab Calloway and his incomparable orchestra with Calloway playing and singing the hit tune. Walter Winchell awarded Calloway one of his famed "orchids" for his rendition of "Blues In The Night," and this "soundie" brings it to 16mm. screens with all the zest of a first nighter presentation. "Soundies" are available for outright purchase at \$7.50 per subject from Walter O. Gutlohn, Inc., 25 West 45th St., New York City 19.



# Cinemagic Easy for Everyone . . .

• Continued from Page 53

made was called "New Wives for Old" and as a party of friends were the actors and actresses, this went down quite well. It was only 100 feet, and all in one setting—a tea table set in a garden. To impart some reality and a lesson, the story showed a husband's dream. He had been reading some professor or other on the "Transmigration of Bodies."

He rubs his ring by accident and the magician appears, got up in false beard and a dressing gown, etc., complete with magic wand. He asks the husband what his pleasure is, and the husband suggests, with one eye on his sleeping wife, that he might have a new one. The magician places a cloth over the sleeping wife and waves his wand.

At this moment another girl is substituted below the cloth, while the hus-

band "freezes"—he can do this best seated. Then the camera is restarted in a close shot showing the girl only, and the cloth is removed. A few midshots like this enable the cutting to be done without jumps due to faulty freezing. The next shot shows the husband's reaction on seeing his new wife—great play for humor here. Fat girls, slim ones, pretty ones and others are produced one after the other. We introduced a shot where the husband, rushing in where angels should have feared to tread, waved the magic wand himself, and used the wrong end. He produced a "male" instead of a female—this raised a good laugh!

You will not have to think long or deeply before you arrive at several ideas in this category, all simple and effective

if well done and cunningly introduced. A very popular one is a motor car out of which twenty or thirty people emerge. You need not even stop the camera for this more than once or twice, for they can get in at one door (the far one out of the field of view), and emerge from the door near the camera. Audience sees only one door, of course.

Another trick involves a cat to be tied up in a bag, then some abracadabra by a child, the sack opened, and out tumble several little kittens. Or your family may walk one by one around a tree with a big trunk, or a small hut in a garden, large enough to hide them.

When they are hidden the camera is stopped, and clothes changed. The result when briskly done is quite amusing—and gives ample scope for that display of wardrobe dear to every woman's heart! Finally, baby might change into a dog or a cat! Other similar ideas will suggest themselves.

Many excellent tricks such as a diver



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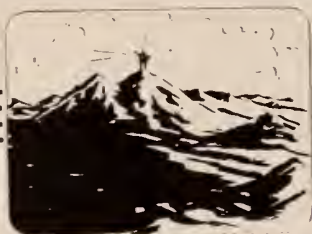
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coming out of the water back on to the springboard, or the house being demolished and then returning to original shape again are done by shooting in reverse action. It is not necessary to have an expensive camera which will shoot in reverse to do this. Any camera is in reverse when held upside down—and a little ingenuity will enable you to fix a bar of metal so that your camera may be fixed to a tripod upside down, though this is not essential.

I saw a very effective shot recently in a 16 mm. talkie film, called "Water Sports." This showed fish leaping out of the water into the fishermen's baskets—one of the best fishing stories ever! It was so simply done—by flinging the fish out of the basket into the sea and shooting in reverse. But the man at the basket had to be careful when flinging them into the water to make a motion as though he were *catching* fish!

Here is another one. Your bearer brings a plate of sandwiches and a drink on a tray, flings them to you at the end of the garden. You catch, eat and drink, and fling back. Make it a teapot if you like. Very simple when done like this:

1. Bearer walks with tray and flings it. (Normal shot).
2. You eat and drink, briefly. (Normally).
3. You fling the empty things back again (Shoot in reverse, *i.e.*, with camera upside down).

When a friend and I shot a little comedy entitled "Haurel and Lardy on Shikar," we thought out a number of tricks. My friend kept evolving them every hour, even during the shooting. One that always brings a laugh is where Haurel eats all the bananas from a plate in camp, including Lardy's, then Lardy asks loudly for his banana.

Haurel then regurgitates it and puts it back on the plate. This simply meant shooting the eating of the banana twice, once normally and once at 8 f.p.s. (to speed action) with the camera upside down. The idea of bringing the banana up from the depths and offering it lovingly to Lardy so convulsed the actors that we had some unforeseen problems in doing this. Another problem was that at each rehearsal Haurel had to consume a banana, and by the time we had "Action, shooting" he was almost too full to act!

Another reverse motion shot we did quite successfully was when Haurel fell off a bullock cart into the river—he was "kicked" off by his very heavy rifle when he fired it. After an inordinately long submersion, Haurel rises to the surface with a bland smile, smoking a cigar, straightens his tie, and swims off, to climb on to a buffalo. Obviously he had to do this by submersing slowly beneath the water, after puffing his cigar, the camera being upside down to film this in reverse.



Before Haurel comes up there are many bubbles and smoke seen coming to the surface. We were at a loss how to fix the smoke and bubbles. My co-worker suggested we might fix a rubber tube to a submerged exhaust of a motorboat in some dock, but inquiries showed this would be too difficult. Eventually he thought out a really brilliant scheme, and I doubt if ever the professional screen has used this one. We discovered that if you throw a certain kind of fuse into water it sends bubbles and smoke to the surface. We secured some specimens of this underwater miracle and it worked! But to show what pains one may have to take to get a single short shot, we had to do this several times.

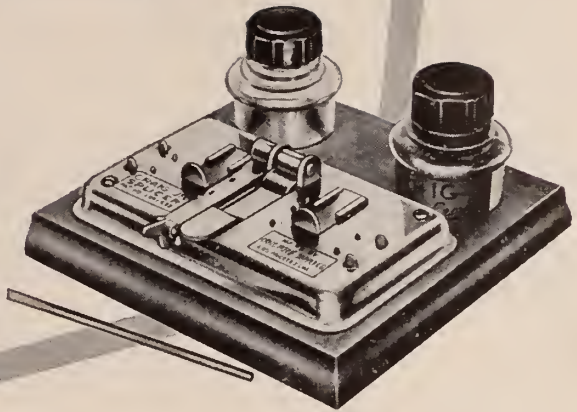
The first experiments in a Bombay dock failed because the weighted contraption went into the mud and nothing happened. The next time the bubbles and smoke emerged all right but it was such a windy day that the smoke could not be seen. The next attempt was no use because the lighting was wrong and the water tones did not match the rest of the film.

Finally we struck the right sort of still day and the right kind of water tones. With a little after-modification of the film, it did match, and the screen shot is now cut to just three seconds.

There is one kind of trick film I

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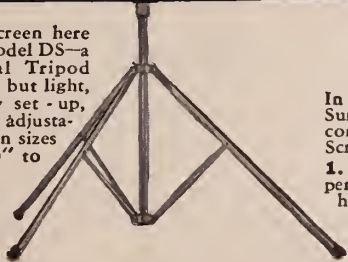
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have always wanted to make. This is the story of an inventor whose wife and servants leave him, so he brings science to his aid and has a marvelous house where everything is done by pushing knobs or switches. Furniture moves about, plates lay themselves on the table, the bed makes itself, etc. I think it would be most effective, and would appeal to all who have a nice sense of household problems. The furniture such as dinner wagons, etc., would move on invisible strings pulled off-stage, and folks could push the chairs along, the pusher being out of the picture.

The use of models is a most attractive field for amateurs who do not mind spending time on these gadgets. The subject is one worthy of a separate article, and there is no space here to elaborate.

Superimposition is another attractive field, and the amateur generally satisfies his ambitions here by superimposed titles with moving backgrounds. On Kodachrome these look fine, and one has only to fix up the white title at the beginning of the spool, then shoot the first scene with this in mind, allowing something dark to carry the white title. After shooting the title the film must be wound back to starting place, of course, and even if you haven't got a Cine Special or other camera which will wind back, you can do it by going into the dark room and winding back the spool by hand for a foot or two.

The advantage of doing it at the start of a spool (making allowance for the portion which will be spoiled) is that you know where you are and can wind back to the beginning. The same argument applies to the end of the spool, and you can reserve the last three feet or so for a title to be shot later, winding back for so many seconds—four or five will generally be enough.

Those who shoot with neg-pos. film have the advantage of being able to print background titles by double printing afterwards, and I have a sort of home-made printing box using one foot of film at a time for such double printing, and find it most useful for titles or wipes.

Masks, fixed and movable, soft focus, unusual filters, etc. — all these really come under the head of trick cine work, and some attractive results can be obtained. I get a lot of fun out of a distortion lens I have, to make people thin or fat, and I should think filming through a jam jar might do almost as much.

Finally here are a few ideas in brief which the reader may elaborate upon for himself: —

1. Car pins man to lamp-post or wall. Shoot approach of car at 9 f.p.s., then place man in position with agonizing look, and let car back away slowly. Shoot this in reverse at 8 f.p.s.

2. Shoot the street below your top window at one frame every second or so. If your camera hasn't a single frame release, expose 2 or 3 frames at a time by tapping exposure button quickly and releasing. The result will surprise you and remind you of old Keystone comedy tricks.

3. Place a man and girl on either side of a dagger fixed in a wall or door, with invisible thread (i.e., same color as background) attached. Give dagger a short quiver with the string, (let lovers register surprise just previously) and then jerk the dagger backwards by the string. Shoot with camera upside down. The effect is of a couple embracing, and a dagger then flies through the air into the door from the jealous rival!

4. A sleeper arises from his sleeping self and his ego or spirit wanders about the room. Shoot twice, both times one stop under. First time showing sleeper asleep and not moving; second time he starts like this and then arises and walks off. The film has to be rewound for the second shot, of course, and an ordinary camera can be used if the film is notched with scissors in the dark to show (by feel) to what point it should be wound back.

5. Man gazes at his girl's photo in a frame, which smiles back at him. Photo is a framed mirror reflecting face of girl. You can fade out lights on the girl and substitute another if your lad is a Lothario. You might have a succession of smilers.

6. Trick titles. Beware that the title does not attract too much attention and steal the picture, though it will be permissible for the main title. Use block wood letters which stand upright, film for a few seconds in reverse, then blow them down with a fan while filming, or sweep them off with a wand. The result is the letters spring up magically.

For such cinematic legerdemain, the simplest cine camera will suffice, and if the tricks are well done and skillfully introduced into a film where they fit well, even the old cine "chestnuts" will raise a good laugh when screened.

## Direct 16mm. Production . . .

• Continued from Page 67

a convenient illumination level is established, as well as a definite lighting contrast ratio correlated to the contrast of the Super XXX emulsion. Both illumination and contrast levels are then maintained as closely as possible throughout the production.

The illumination level is established high enough to permit the use of reasonably small stop openings when long focal length lenses must be used.

The contrast level is controlled not



only in set lighting, but in the tones of the set itself wherever possible. The lathe in the wood turning pictures, for instance, was repainted a lighter shade of grey in order to bring it closer in value to the very light wood being turned on it. Not only background flats, but floors were lighted for any sequence where they would occupy a comparatively large area of screen when projected.

The lighting itself was kept comparatively soft, but not flat. It is definitely directional, and "kick" and rim lights are used on every scene to improve subject separation from background. It is the job of the cameraman, of course, to keep a constant check on the contrast and level of illumination. Otherwise, he cannot hope to have scenes which are shot out of sequence match the main body of the film in tone and contrast. Needless to say, few professional productions are ever filmed in sequence for operational reasons.

Once the production is filmed, the responsibility for quality passes into other hands. Photo & Sound gratefully acknowledges its debt to the San Francisco laboratories of Eastman Kodak Company for the consistently high level of processing quality obtained there. Certainly, close co-operation between producer and processing laboratory is highly essential to quality 16mm. productions. No matter how skillfully and carefully a film is planned and photographed, its quality can be completely killed by careless processing.

After the original footage has been processed and edited, still other factors influence its ultimate quality. A narrator must be chosen whose voice quality, diction, and style of delivery are suitable for this particular production. Once he is chosen, it is the sound department's job to get his voice faithfully recorded on film. Photo & Sound's sound department does its recording directly on film with a Berndt-Maurer sound recorder.

Once the film and sound track are edited and synchronized, the choice of negative stock is the next item of importance. It must have fine grain, good resolving power, and a scale suited to the Super X original. A release positive stock is chosen for the same characteristics. For the Office of Education productions, Photo & Sound used Eastman Type #5203 negative stock, and Eastman Type #5302 release positive stock.

A debt, equal to that owed to Eastman Kodak Laboratories, is acknowledged to Multichrome Laboratories of San Anselmo, California, whose precision workmanship in making the release prints, carried through to these prints the full quality of the original reversal footage.

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## External Dissolving Shutter . . .

• Continued from Page 59

run through the gate. When this test length has been processed, it is easy to decide which was the last frame on which anything shows to indicate exposure. Counting back from this to the blank frame at the beginning of the fading series, there may be perhaps 56 frames of gradually increased exposure up to that value selected as best, i.e. axes parallel, f:6.3 at 16 frames.

For animation work it is necessary to know proportions of total exposure, and a graph should be plotted with degrees of crossing, from 0° to 56° on one side, exposure from 0% to 100% normal on the other. Rule a straight line from 56° and 0% to 0° and 100%. From this graph any desired percentage of total exposure may be read off in terms of degrees of crossing. Such a graph will be good for only one film, one color temperature of light, one processing procedure; but in animation work where these are all kept constant, one graph is sufficient and commonly used values may be tabled for convenience.

For other work, fades and lap dissolves, etc., the 56° (or other) ex-

tingtion point should be locked up on the accompanying table A. It will be seen to correspond to an exposure reduction such as would be given by a neutral density filter of 11 X, or a closure of the iris diaphragm through 3½ stops, i.e. from f:6.3 to f:22. It is easy to investigate each film used and ascertain its latitude for both daylight and artificial light in terms of number of stops between good exposure and extinction. This value will be independent of lighting conditions other than color temperature. From these data it will be seen that, in a lap dissolve, the zero point of exposure is reached for this film at 56° and corresponds to the length of film passing the gate in 56/90 of 2½ seconds, i.e. 1.55 seconds, or 56/90 of 40 frames at 16 frames per second, i.e. 25 frames. Hence the backwind for a lap dissolve with this film and illumination should be 25 frames (not a foot) and a fade at 16 frames per second will be 25 frames long.

For special effects, such as increasing camera speed during a shot, or in planning to follow a subject that will travel from sunlight to shadow, ade-

**TABLE "A"**

Polaroid Angles And Lens Iris Settings  
(Camera Speed Constant)

Iris setting without device		f:	2.3	2.8	3.5	4.0	4.5	5.6	6.3	8.0	9.1	11.0	12.5	16.0	18.0	22.0	25.0	32.0
Iris setting with only 1 polaroid		f:	1.4	1.8	2.0	2.3	2.8	3.5	4.0	4.5	5.6	6.3	8.0	9.1	11.0	12.5	16.0	18.0
Iris setting with polaroids crossed																		
stops	filter factor	angle																
2	4X	0°	1.4	1.8	2.0	2.3	2.8	3.5	4.0	4.5	5.6	6.3	8.0	9.1	11.0	12.5	16.0	
2.5	5.6X	35°		1.4	1.8	2.0	2.3	2.8	3.5	4.0	4.5	5.6	6.3	8.0	9.1	11.0	12.5	
3	8X	50°			1.4	1.8	2.0	2.3	2.8	3.5	4.0	4.5	5.6	6.3	8.0	9.1	11.0	
3.5	11 X	56°				1.4	1.8	2.0	2.3	2.8	3.5	4.0	4.5	5.6	6.3	8.0	9.1	
4	16 X	60°					1.4	1.8	2.0	2.3	2.8	3.5	4.0	4.5	5.6	6.3	8.0	
4.5	22 X	67°						1.4	1.8	2.0	2.3	2.8	3.5	4.0	4.5	5.6	6.3	
5	32 X	71°							1.4	1.8	2.0	2.3	2.8	3.5	4.0	4.5	5.6	
5.5	45 X	74°								1.4	1.8	2.0	2.3	2.8	3.5	4.0	4.5	
6	64 X	77°									1.4	1.8	2.0	2.3	2.8	3.5	4.0	
6.5	90 X	79°										1.4	1.8	2.0	2.3	2.8	3.5	
7	128X	81°											1.4	1.8	2.0	2.3	2.8	
7.5	180X	82°												1.4	1.8	2.0	2.3	
8	256X	83°														1.4	1.8	2.0
8.5	360X	84°															1.4	1.8
9	512X	85°																1.4

**TABLE "B"**

Polaroid Ranges For Camera Speed Changes  
(Lens Aperture Constant)

From 8 frames/sec. to 16:	0° - 50°	24 : 0° - 56°	32 : 0° - 61°	64 : 0° - 67°
From 16 frames/sec. to 8:	50° - 0°	24 : 0° - 47°	32 : 0° - 50°	64 : 0° - 56°
From 24 frames/sec. to 8:	56° - 0°	16 : 47° - 0°	32 : 0° - 42°	64 : 0° - 50°
From 32 frames/sec. to 8:	61° - 0°	16 : 50° - 0°	24 : 42° - 0°	64 : 0° - 47°
From 64 frames/sec. to 8:	67° - 0°	16 : 56° - 0°	24 : 50° - 0°	32 : 47° - 0°



quate and even exposure may be provided as the alteration goes into effect. To accomplish this by means of the polaroid dissolving shutter, the taper pins are engaged in the driving position and the clutch cone slipped until the Polaroids are crossed ( $90^\circ$ ). The front Polaroid is then rotated away from the driving position to the extent ( $X^\circ$ ) which gives the neutral density effect corresponding to the greater light intensity (for change in camera speed see table B). At the desired moment, when the Baia motor drive is released, the motor spindle will turn freely through the  $90^\circ$  to  $X^\circ$  range, pick up the clutch engaging the Polaroid and turn it to maximum transmission ( $0^\circ$ ).

For the converse type of effects, such as decreasing the camera speed (see table B) or panning from shadow to sunlight, no more light may be provided after the change than before. In such situations, the taper pins are engaged, the clutch cone slipped until the Polaroid passes the  $0^\circ$  position and continues on to the location  $90^\circ - Y^\circ$ , where  $Y^\circ$  is the angle of the neutral density effect wanted for the brighter illumination or slower camera speed. The Polaroid is then rotated on the motor spindle away from the driving position to full open ( $0^\circ$ ). When the mechanism is released, it will drive through the  $0^\circ$  to  $90^\circ - P^\circ$  range, pick up the clutch and Polaroid geared to it and turn the Polaroid to  $Y^\circ$  as wanted. For the best results, the motor drive in this type of manipulation, should be actuated slightly before the change in light requirements occurs, so that the slack will be taken up and the rotation of the Polaroid take place at the second needed. It takes a little practice but the effect is perfect.

Thus through the use of Polaroid H in optical B glass, a trick clutch assembly and a Baia spring motor, a simply made device yields the same effects as a built-in dissolving camera shutter, adding greatly to the versatility of any movie camera. It will fit 8 mm., or 16mm., or 35 mm. cameras equally well and makes an automatic and manually controllable dissolving shutter available for the entire amateur field. It can serve as a shutter, a filter or a Pola screen or all three. Since it uses Polaroid H material rather than the commoner J material, its color neutrality is much better and extinction much more complete. The total weight, including both polaroids, cable release and adapter rings for a 1" lens, is small (10 ounces). Anyone who has access to a small lathe can build it inexpensively just as the writer did.



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# Stroboscopes For Sound...

• Continued from Page 55

other black segment will have moved up and occupied the exact position previously occupied by the first segment. To the eye, the black segment appearing on the second flash is the same as the one appearing on the first flash. Hence to the eye, the disc appears to be standing still. Now if the speed of the machine to which disc is attached is slightly faster or slower than the correct speed for which the disc is designed, the disc will appear to slowly rotate forward or backward.

In applying this principle of the strobo disc to our projector, the first thing necessary is to find a convenient rotating part on which the stroboscope may be mounted. Usually this is the top film sprocket, and the manner of mounting the disc and the neon glow lamp is shown in the diagram in Fig. 2. There must be no possible slippage between the sprocket on which the disc is mounted and the claw that moves the film as this would tend to produce a false speed indication. This could only happen when certain parts of the projector mechanism, aside from the takeup pulley, are operated by spring belts instead of gears.

In preparing to mount a disc on side of the film sprocket or any other similar rotating part of projector mechanism, the first thing that is necessary is to determine exactly how many revolutions or fraction of revolutions the sprocket or part makes for each frame of film that passes the gate. With some projectors, this is either one or two revolutions per frame.

The next step is to determine the frequency of the alternating current used to power the projector. Most home circuits are 60 cycles, although there are still many communities throughout the country where the old 50 cycle current prevails. After this, a simple calculation must be made using the figures obtained. Multiply the number of revolutions per frame of the sprocket by the number of frames per second the projector is to operate, which we shall assume is to be 16. This gives the revolutions per second the sprocket mounted stroboscope must turn to maintain a film speed of exactly 16 frames per second. Then divide the number of revolutions per minute (r.p.m.) by a figure twice the frequency of the house current, i.e., twice 60 cycles or 120. Expressed as a fraction this would appear as:

$$r.p.s. = \frac{2f}{\text{where } f \text{ is the AC frequency.}}$$

Now reduce this simple fraction until it has the smallest possible denomi-

nator. The denominator will be the equivalent of the number of black segments necessary on the stroboscope disc. There will of course, also be an equal number of white segments separating the black. The total number of black and white segments, therefore, will be twice the number of the smallest denominator of the aforementioned fraction.

As an example, consider a projector with a shaft or film sprocket which revolves exactly once for each frame of film; the film speed is 16 f.p.s., and the current supply is 60 cycles:

$$\begin{array}{r} r.p.s. = 1 \times 16 = 16 \\ r.p.s. = \frac{16}{2f} \quad \frac{16}{120} \quad \frac{2}{15} \end{array}$$

Therefore, a disc for this projector will have a total of 30 black and white segments (2 X 15). Such a stroboscope disc appears in Fig. 1 together with a diagram showing how glow of the neon lamp operates in conjunction with it when the disc is mounted on the side of projector sprocket as previously described.

This disc, or a copy of it may be used to time any 8mm. or 16mm. projector, the shaft or film sprockets of which make either one or two complete revolutions for each frame of film passing the film gate, and where the electric current used is 60 cycles.

Diameter of the disc may be trimmed down to fit diameter of the film sprocket on which it is to be mounted. Disc should first be mounted on a piece of stiff cardboard. Mounting may be accomplished by applying Dupont All-Purpose cement to back of disc and to surface of side of film sprocket. With some projectors, the side of the film sprockets is not flat and therefore does not lend itself readily to mounting the strobo disc as described here. In such instances, the sur-

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face may be built out with a suitable material and the disc then attached.

The upper film sprocket has been recommended as the ideal place on which to mount the strobo disc because it is the most convenient for the operator to watch as well as affording the easiest method of attaching the neon lamp and socket. With many projectors, this sprocket will be found to turn one complete revolution for several frames of film. In such instances, the number of segments required for

the strobo disc may be determined by following the formula above. In laying out the disc on paper it will be easier if you make it fairly large in diameter then cut it down to the required size before mounting.

The neon bulb and necessary socket may be purchased from any radio supply house. The socket may be connected directly to the power line or to the projector wiring so it will operate after projector motor is turned on.

## Gadgets For Tricks . . .

• Continued from Page 57

same position as when on the camera and ready for filming. The focuser, mounted together with camera on the shiftover base, is shown in the photos above. A review of the December article will disclose method of construction and use.

This month, I shall describe some accessories which were developed for use in conjunction with this critical focuser and its special tripod mounting and shift-over base. Most important of these are the miniature stage for filming objects in ultra closeup and the effects and matte box for trick photography.

Those who already have attempted to make movies of small objects—insects, flowers, etc.—know how difficult this is without special apparatus that will allow arranging the subjects within camera range and keeping them there. Moreover, ultra-closeup cinematography involves use of auxiliary lenses and critical alignment of camera with subject not otherwise possible without a parallax correcting device and critical focuser.

The stage, as pictured in Fig. 1, may be adjusted toward or away from camera or may be raised or lowered to bring the object to be photographed in center of field of view. The auxiliary lens necessary for filming at close range is held in a special holder and both this and the stage are mounted on two wooden rods or dowels which protrude from the special focuser base.

Details of construction of the stage and auxiliary lens holder are shown in the diagrams at D and E respectively and will be further described here. The stage platform (D) consists of panel of plywood 3" by 3". Two pieces of 1/2" wood dowel 6" in length are inserted in holes drilled half way through bottom of platform and glued. These serve as supports and also enable the stage to be raised or lowered as desired through the medium of a set screw inserted in the cross arm which holds the dowels. The cross arm rides

upon the two longer support dowels protruding from front of camera base and permits moving the stage back and forth from camera.

The auxiliary lens mount, shown in detail at E, also rides on the two support dowels and may also be moved forward or backward as desired. The semi-circular opening at top is grooved in the center to hold the auxiliary lens.

Fig. 2 shows detail of the effects and matte box which also mounts on the supporting dowels and slides back and forth as required from the camera. With this accessory, it is possible to make split stage shots, mask shots and wipe off effects with comparative ease by means of masks fitted in place in the matte box opening.

Construction details of the matte box are shown at A, B, and C. Fig. A shows design of the front element of the matte box. B is a side view of same with the shadow box attached. C is diagram of the shadow box laid flat as cut out from a single piece of cardboard. When properly folded and glued, it forms lightproof shadow box shown at B.

On the front of the stand A two cardboard tracks are glued so as to furnish guides for the masks which are inserted and withdrawn from the side. The masks were cut from pieces of red pressed waterboard obtainable from stationers. It is necessary to make a check, with the aid of the critical focuser, in order to determine the position of each of the masks. When properly centered in the matte box holder, a part of the protruding end should be slit and folded over, as shown in Fig. 2 to act as a guide in centering the mattes when used in filming. This step is highly important in order that the masks for split stage shots will be centered and match correctly and not cause telltale marks to appear in the film frame after the effect is photographed.

The details F, G, and H apply to

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the lateral shift-over base for camera and focuser described in the December issue. F consists of a metal plate 2 and 5/16" by approximately 13" with the two ends turned up about 3/4". These turned ends hold two 3/8" metal rods in place which form the track on which the platform for camera and focuser rides. G shows this plate mounted upon the wooden tripod mounting piece which also includes, for my special purpose, two grooved wooden blocks which permit using this unit on my home made titler fitted with a track for the purpose. H shows detail of the dual base for focuser unit and camera and

gives dimensions for locating tripod screw holes for both units when a model K. Cine Kodak is to be used. The same dimension for other cameras may be calculated after determining the degree of offset between camera lens and critical focuser in the shift-over position.

In a future article, I hope to discuss some of the tricks and cinematic effects that may be achieved with this equipment such as how to picture a dozen or more people emerging one by one from a barrel; making cinemontages; or filming with special animation effects.

## From Camera Club to Carnegie . . .

• Continued from Page 66

the Chicago Cinema Club where his pictures were regularly exhibited and captured prizes in contests. Now his films, made exclusively for Burton Holmes, are screened in theatres and auditoriums throughout America.

Phillips' graduation from 8mm. to 16mm. was the direct result of a friend's admiration for his camera artistry. The horizon of serious Kodachrome cinematography was immediately broadened when this friend loaned him a Cine Special. Phillips' 16mm. films soon won considerable renown in and around Chicago and eventually attracted the attention of Mr. Burton Holmes who invited him to screen some of them. It was a coincidence that at the time Mr. Holmes was searching for a capable 16mm. cameraman and offered Phillips the job.

During the past three years, Ted Phillips has covered much of the continental U. S., gathering material with his camera for Burton Holmes travelogues. One of the most spectacular, perhaps, of all the Burton Holmes travel films is the one describing the Colorado river and which is now being currently exhibited in New York City. It pictures the very origin of the Colorado, a mere trickle of water, and then the camera proceeds downstream, through the famed Grand Canyon, through the treacherous rapids by rowboat, and on to Boulder Dam and beyond to where the Colorado empties into the Gulf of California below the Mexican border.

Ted Phillips' assignments call for producing five full feature-length 16mm. Kodachrome pictures each year for Burton Holmes. He not only films all the material but edits and titles it. And in this task lies an interesting sidelight. Burton Holmes' lecture films, as those who have witnessed them know, are distinguished by Mr. Holmes incomparable personal off-stage narration. This calls for a peculiar editing tech-

nique in that certain highlights in the pictorial material must be so timed in the presentation as to combine most effectively with Mr. Holmes narration. The secret of Burton Holmes' 50 years success as a lecturer lies in this singular editing formula which, enhanced by Ted Phillips' unique skill at "camera editing," makes a Burton Holmes film far more interesting than any lecture or travelogue film combined with sound-on-film narration.

Burton Holmes' 1945 series of lectures will soon be offered his many ardent followers, and those who would witness the skillful color cinematography of Ted Phillips will look forward, with considerable anticipation, to local announcement of the series. The pictures will be all the more enjoyable when it is remembered that only six years ago Ted Phillips was an amateur of the Chicago Cinema Club. Today his films are exhibited in Carnegie Hall. His picture making keeps him constantly on the move within the four boundaries of the United States, or across the border into Mexico and beyond into Central and South America, and not even the pesky tropical garrapatas can stem his enthusiasm for his work.

## Careful Exposure . . .

• Continued from Page 54

taking meter reading. Obviously, if the scene consists of half sky and half landscape, the bright light emanating from the sky will overbalance that reflected by remainder of the scene. Result: a high meter reading will be read; the lens will be stopped down probably one or two stops more than necessary, resulting in normal sky exposure but under-exposure of balance of scene.



To guard against this type of reading error, aim the meter with more of a downward slant so that less of the sky-light is reflected toward the meter's sensitive photocell. The photoelectric exposure meter can be compared roughly to a flashlight in reverse. The flashlight sends out a conical beam of light, the apex of which is at the bulb and the base is the circle of light it throws. The exposure meter on the other hand, receives light in a conical beam with its apex at the photocell.

The closer the meter is held to the scene or object, the smaller the area viewed. Taking closeup readings of objects is the practice followed to insure proper exposure of objects or persons centered within a scene in which there is a wide range of light and shadow. Here again, we have another type of error common with the amateur movie maker—that of photographing a person in a scene which is either backlighted by a preponderance of sky, or surrounded by dense shrubbery as

in the casual scene made in a park. In either case, a meter reading taken from camera position will not provide the proper exposure to render subject clear on the film. The bright sky background will produce a high meter reading that will cause underexposure of subject, or the dense foliage background will render a reading that leads to opening up lens more than necessary, rendering subject overexposed.

To avoid such disappointing results, exposure meter readings of subjects in such settings should be taken closeup directly on subject, because it is the subject that is expected to be shown normally in the picture.

Where picture troubles stem from such errors in exposure calculation procedure, make a mental note of the suggested remedies and see if your next roll of film isn't greatly improved. As with your camera, all subsidiary accessories must be used with the same care and precision to obtain best results.

## Camera Movement . . .

• Continued from Page 60

ing an obtrusive cut in the filming.

The set, for example, may be that of a nursery with a child asleep in its crib. The mother enters, and as she reaches down to take the child, the camera moves in to focus closeup upon the child. Thus, in one continuous shot, the locale and players are introduced in a medium long shot, then brought up close on the screen by the dolly action which culminates in a screen-filling closeup. Focus must be adjusted as the camera is moved forward in order to keep the subjects in sharp detail throughout the transition from medium to closeup shots. The result is a smoother flow of continuity, a less abrupt transition from one perspective to another, and a most interesting if not natural effect for the eye to comprehend.

Zoom or dolly shots should only be employed in live action scenes. In a breakfast room scene, a mobile camera would logically be employed on the action of a butler entering, a maid bringing in the mail, or of some member of the family entering the room to take his place at the table. It is commonly employed when an important letter is introduced in the story and its contents are to be revealed to the audience by moving in with camera focused on letter until the letter fills the screen in a sharp closeup.

Such innovations resulting from camera mobility are within the range of amateur movie production. No elaborate equipment is especially necessary. A child's coaster wagon or tricycle makes

an acceptable camera dolly. The larger the diameter of the wheels, the better, for they tend to minimize any unevenness in the surface over which they are rolled.

Many amateurs have built special camera dollies for the purpose, such as those pictured in Figs. 1 and 3. Fitted with wheels of small diameter, such dollies require tracks to run upon and these are made from lengths of two-by-fours laid flat with battens nailed on top to form a track for the wheels. The wheels for a camera dolly should be rubber tired to absorb the slight shocks of travel which occur even when tracks are used. Ideal, of course, are the pneumatic balloon tires of small diameter, such as were found on wheel toys before the war. In some localities, these tires are again available but the wheels are still generally difficult to find.

The platform of the dolly should be substantial and not give way under the weight of camera, tripod and the cameraman. If four wheels are employed, the two front wheels should be fixed for accurate straightahead travel, and the rear wheels should be of the swivel type to permit guiding dolly as required.

In making dolly shots, one assistant is necessary, to guide and move the dolly, and sometimes a second assistant is required to change focus of the lens as the cameraman moves forward from a medium to a closeup shot. One amateur built an ingenious device which enabled

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him to operate the camera and change focus while filming. This gadget is pictured in Fig. 2 mounted upon a 16mm. Filmo. It consists of a clamp that holds a semicircular plate attached to the viewfinder tube. The back of this plate is marked with the various footage marks of the lens. Attached to the focusing ring of lens is a combination lever and indicator arm, pointed at the end, and bent to fit over the plate to indicate the focus. To change focus while filming, the cameraman merely

moves the lever in keeping with the distance of camera to subject which can be indicated by chalk marks placed on floor or by oral instructions called out by an assistant as the dolly is advanced toward the subject.

The decision to use camera movement should be governed by the situation rather than to satisfy the whim to use a trucking shot merely for the novelty. There must be a sound reason for every camera action; and in case of doubt don't move it.

## Edit As You Shoot . . .

• Continued from Page 56

ers, instead of merely picturing each flower in closeups, begin the picture by injecting into it a person or object that can be shown at intervals throughout the film in interesting action. One filmer used a bee as the basis of his flower picture continuity. Spoken titles, in the voice of the bee, described the various flowers and the bee's likes and dislikes for certain blooms. For example, the bee was shown alighting on a petunia. A title cut in at this point states: "Petunias! Phooey! They're bad for my sinus!" And in the following shot, the bee is seen flying away. Of course, the same bee was not used in every shot. A bee is a bee, at least to a camera lens, for they rarely remain long enough on a blossom to reveal any difference in their markings. Another filmer used a black caterpillar in a similar manner and used spoken titles freely to aid the continuity and add humor to a very excellent flower picture.

When vacations and travel again can be resumed, continuity may be injected into such films in hundreds of ways. The old stereotyped treatment of beginning the story with shots of the family car being loaded with baggage, started, and then a closeup of one of the wheels in motion, et., should be avoided. Smart filmers will introduce a humorous or interesting angle at the very beginning and use this as a continuity basis of his picture. As, for example, the idea that follows:

The current automobile tire shortage is one which the filmer can capitalize to produce a running gag in a vacation movie. On a sightseeing trip by automobile, the driver can be portrayed as a man in too much of a hurry. He's reluctant to stop when other members of the family want to look at some interesting place or object. In time a flat tire conveniently permits the others to see a national park, scenes of which are cut in after this event is shown. The reluctant driver meanwhile is left alone to fix the tire. The party proceeds and

the weak tire is again punctured to offer more opportunities for the others to liesurely take in the sights.

Now with all these ideas for continuity, their ultimate success depends upon filming the action in sequences of long, medium and closeup shots in order that the intended story may, through careful editing and titling, flow smoothly on the screen. An introductory shot of some special or interesting action should invariably be followed by medium or closeup shots that will answer the audience's query—"What's that?" or "What is he doing?"

Answer such questions promptly with revealing shots fully developed into sequence. Learn to anticipate the need for such shots at the time of shooting, for afterwards, when editing the film, opportunity to get needed continuity or explanatory shots will have passed and a smooth editing job will be impossible.

## Cameraman's Communique . . .

• Continued from Page 61

have been drifting here and there wherever news material presented itself, sponging on any outfit that might be along the way, for lodging and food at nightfall. Glorified vagabonds, we call ourselves.

"Time and time again we are mistaken for foreign correspondents, and they're surprised when we tell them we're in the Army too. We ask questions of our hosts, eat their food, sleep in their cots, and pry into their business (because that's part of our job) and they love it!

"Among the subjects I've enjoyed working on most were the operation of jeep trains on a bomb-twisted railroad, the picturesque ruins of Buddha Temples housing giant Buddha Idols, and a 'Fashion Show.' Maybe I had better explain this last. Most of our supplies

have to be air dropped via parachute—chutes of many colors, each color indicating the nature of the supply: red for ammunition, green for medical supplies, yellow for general items, etc. From these silk-like cloths, the boys have taken to making trunks, jerseys, jackets, etc.

"I found over half the men of a medical company we stayed with going around in trunks of many varieties—so we staged a fashion show for the camera that the rest of the world might know what the well dressed G. I. is wearing this summer to counteract the heat in the heart of Burma.

"The show was complete with tape-measure artist (who checked the varied ankles and waistlines) judges, and grand prize which consisted of one dozen cans of corned beef (about as popular as baked beans in the last war)."

Occasionally, Roy Creveling finds moments of relaxation when he can contemplate the future and round out plans which call for entry into commercial film production in a big way. Documentary and training films, he believes will come into their own, after the war and the experience he has received as combat cinematographer has given him an education that money could not buy.

His personal movies interests have not suffered either. Creveling has been making his own 16mm. movies at every opportunity for a production tentatively titled "India" which he hopes to enter in a future Home Movies annual amateur contest. The material has been purposely filmed at 24 f.p.s. in order that sound may be added should the film develop commercial possibilities.

## Closeups . . .

• Continued from Page 66

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## Experimental Workshop . . .

• Continued from Page 65

will work smoother and be less liable to bind if it is made of round wood dowel as shown in diagram.

In this plan, the camera support rests on two lengths of boards which make up the titler base. The wood dowels— $\frac{5}{8}$ " in diameter—are nailed to the base as shown and provide a track along which the camera on its mount is moved toward and away from the title card. Ordinary candle wax applied to the dowels and to sides and bottom of camera support will smooth out the action. —Merle Miller, Cadillac, Mich.

## Dry Ice Tricks

Artificial fog and smoke can be produced with dry ice. Recently I used a chunk of this material immersed in two gallons of water to produce the misty effect for a dream sequence. After shooting the required footage of the billowing "mist," film was wound back and live action superimposed over it. The same material may be used to produce smoke from chimney of a model train or boat or other miniature apparatus. —Pvt. Eugene H. Fernet, Orlando, Fla.

## Amateur Film Reviews . . .

• Continued from Page 46

again as they reach the resort. In logical continuity, the two are shown playing in the surf, romping on the beach, eating hot dogs, etc.

Later, after dressing, they visit the Playland amusement center and are pictured riding the various concessions. It is the interesting manner in which these shots are composed that holds attention and makes this film a fine example of how to make a truly interesting record of a family outing. Interest holds the spectator right up to the last frame.

The titling throughout the picture is tops, and there are frequent lap-dissolves that are quick and effective in changing time, place or mood of the picture.

Mr. Oesterle used an Eastman Magazine Cine Kodak fitted with an f/1.9 lens. Remarkable is the fact he used no exposure meter, for his exposures are flawless. He reports he has assembled a selection of appropriate background music on a special recording which he plays on turntables with projection of the picture. *Playland Beach*—1944 easily deserves the 3-Star Merit Leader awarded it by Home Movies.

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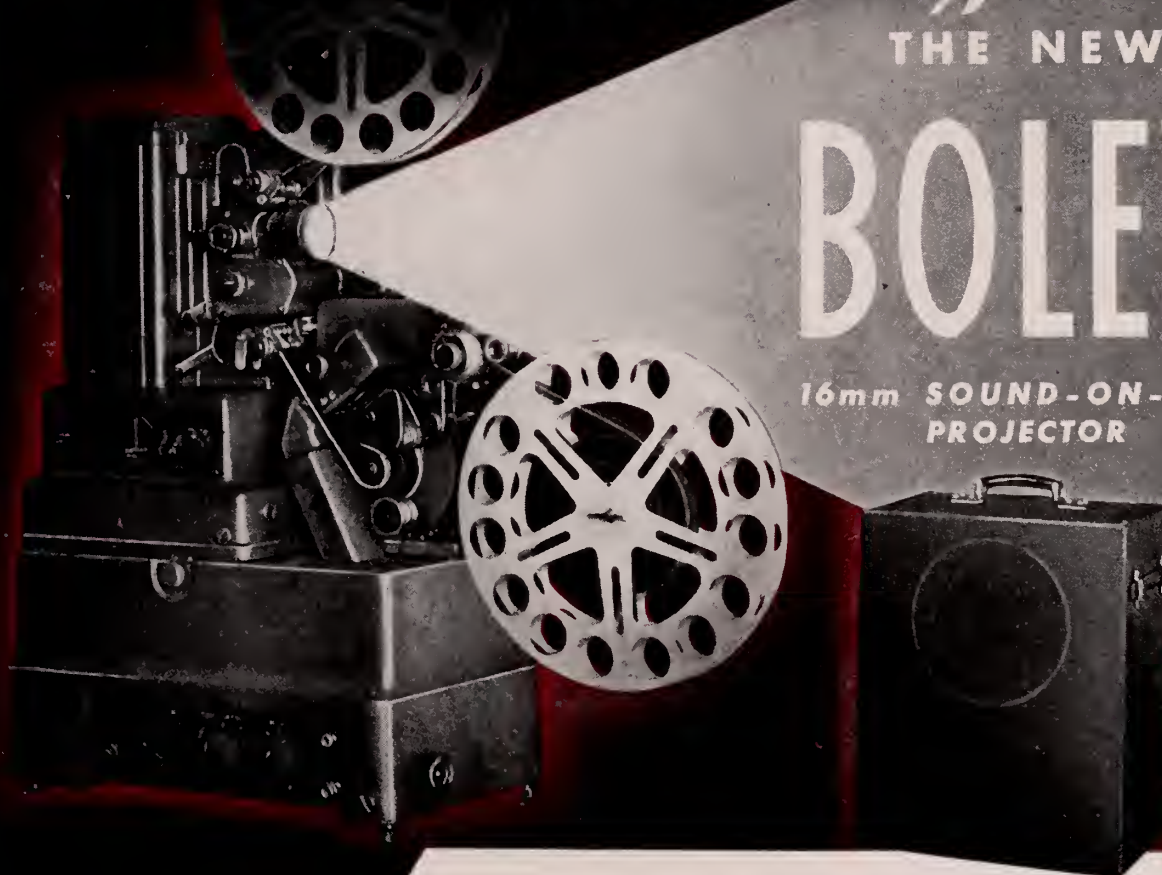


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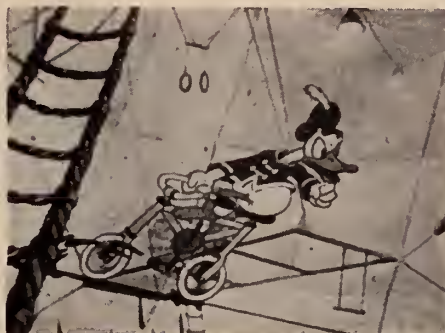
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# REVIEWS... of Amateur films

B y J . H . S C H O E N

**SWAMP YANKEE**, 550 feet 8mm. black and white, was produced by Mylton K. Leonard, Torrington, Connecticut. It is an ambitious photoplay undertaking which concerns a city doctor who reluctantly takes over an office in a distant lumbering camp. The inhabitants of the region are poor whites, illiterate, and definitely in need of medical attention.

To get to the camp, the doctor is forced to travel much of the way up a narrow stream by rowboat. Approaching the camp, he loses an oar, and a young girl standing on bank of the stream plunges into the water and rescues it. She befriends the doctor, who incidentally is considerably older than she, and leads him to his office—a dilapidated shack in the center of the settlement.

This girl is the sweetheart of a local swain who becomes suspicious of the doctor, warns him to "keep away from his woman." The girl, however, becomes infatuated with the doctor and thereafter does everything she can to make her lover jealous.

There follows an epidemic of smallpox in the settlement. When matters get out of hand, the doctor sends for his sweetheart back in the city to come out and assist him. Meantime, girl has spread false rumors intimating the doctor's interest in her, and this leads to the lover challenging the doctor to a fist fight. The doctor is badly pummeled and at conclusion of the fight, his assailant has a change of heart, picks him up and carries him to his cabin.

At this point the doctor's sweetheart arrives. She nurses him back to health, and the doctor proposes marriage. The picture ends with the conventional embrace and fadeout.

*Swamp Yankee* was a pretty big undertaking for a man with a simple 8mm. camera. The story is overly long and there is some padding out of sequences with stock shots from commercial films which this filmer believed were necessary to the continuity. These consisted of shots of logging operations and miscellaneous animal and woodland scenes which, used properly to set the locale, would be more justified. A little reediting of this material, i.e., cutting

it in at more appropriate spots, would speed up the story.

There are several executions of zoom and dolly shots which are commendable and one or two good follow shots made with camera mounted on a truck or automobile—all very good cinematic technique. This filmer tried just about every trick in the bag and, photographically, did a pretty good job. Filmed in Kodachrome, the picture's general appeal would be greatly enhanced because of the beautiful forest settings in which it was made.

Remarkable is the naturalness with which so many of the large cast of players performed, and there is often the effect of the action having been shot unobtrusively with camera concealed. Seventy four persons in all were employed in making the picture.

Camera used was a model 20 Eastman Cine Kodak with an f/3.5 lens. Over 1000 feet of film was exposed in making the picture and titles, according to Mr. Leonard. The titling job was gigantic, the picture requiring 119 main, credit and sub titles, and all were well executed. For this job, Mr. Leonard used a simple \$1.19 typewriter titler.

*Swamp Yankee* is filmer Leonard's third serious picture making attempt and displays considerable improvement over his first and second films. Home Movies has awarded it a 3-Star Merit Leader.

**NEVER SAY DIET**, 175 feet 8mm. Kodachrome was filmed by Martin B. Manoville of St. Louis, Mo. It is a photoplay depicting the trials and tribulations of a hungry tramp. Good opening titles get this picture off to an interesting start and the story begins with a long shot of a freight yard with a train passing in the foreground.

A tramp, obviously having alighted from the train, although this is not shown nor even suggested, crosses the tracks and accosts a dorky of whom he asks the name of the town. The tramp then proceeds uptown; tries to bum something to eat; is thrown out of a lunchroom; and then goes out

• Continued on Page 117

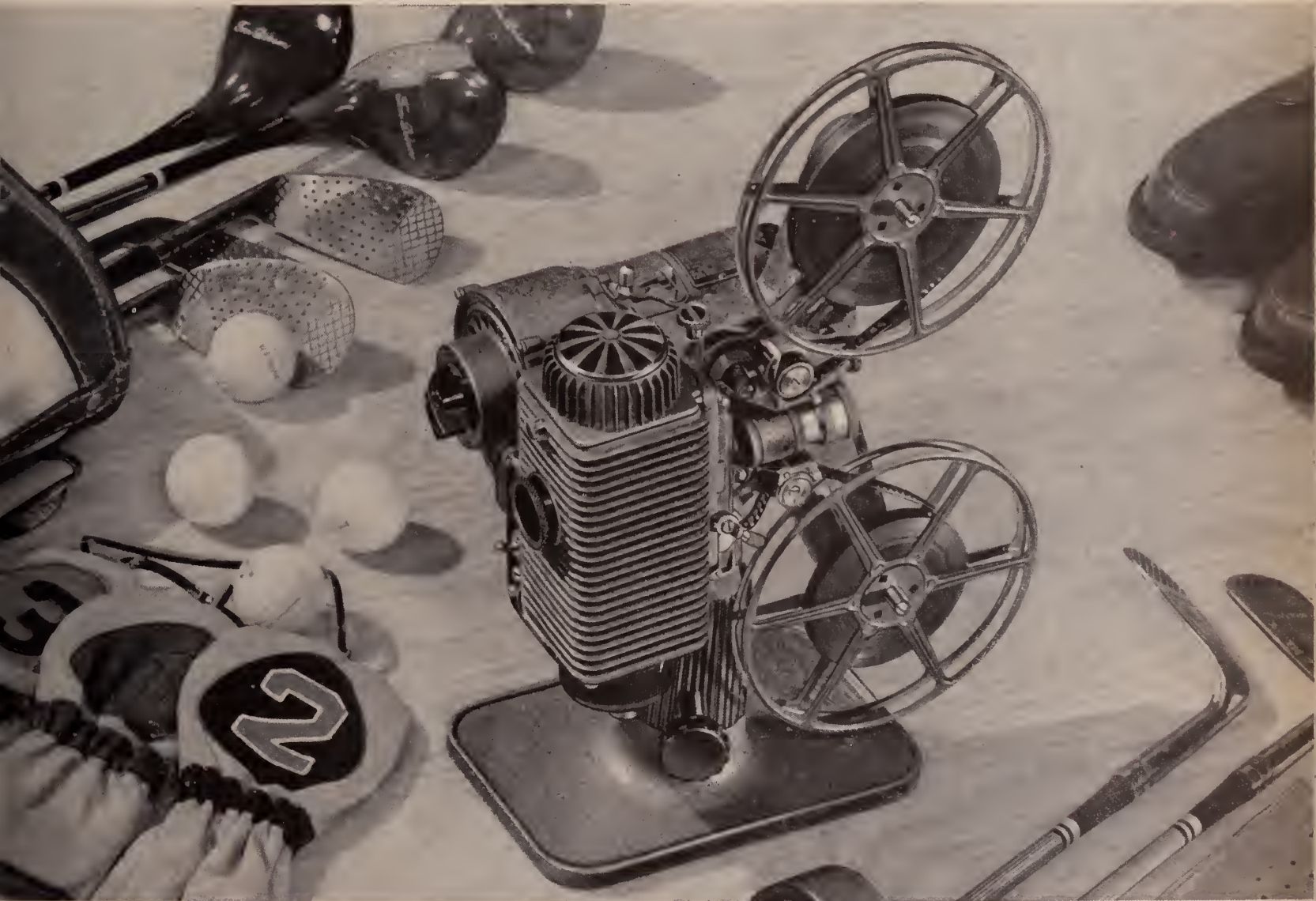


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...fine equipment adds to your pleasure

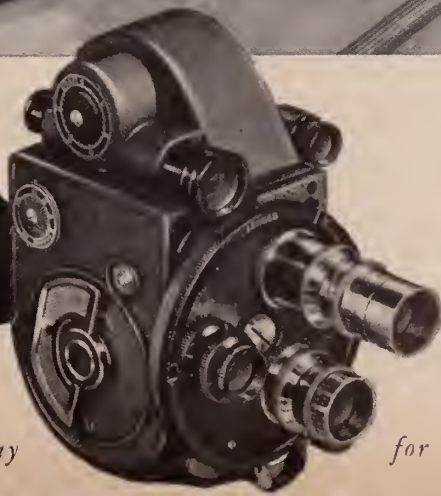
A sweet drive to the green...then a long putt that drops in the cup! The thrill of playing good golf is enhanced by using fine, well-balanced clubs that help lower your score. Likewise, movie-making is so much more enjoyable with fine ciné equipment. To make it a greater pleasure than ever, Revere craftsmen are planning new improvements for postwar Revere 8 mm Cameras and Projectors. Meanwhile...buy bonds and help the drive to victory!

**REVERE CAMERA COMPANY, CHICAGO 16, ILLINOIS**



FOR CINÉ EXCELLENCE LOOK FORWARD TO

## *Revere 8*



*Record Events of Today*

*for Tomorrow's Enjoyment*





### 8mm. Monocolor SEPIA

(ORDER ESO-C)

Our most popular monocolor 8mm. film, for most double 8mm. and single 8mm. cameras. Blends well with Kodachrome movies, giving an attractive, warm amber glow when projected on the screen. \$3.70 per three rolls double 8mm. ESO-C Sepia, spooled with dalite loading and processing free! \* \$3.85 per six rolls ESO-C Sepia for Univex single 8mm. cameras, dalite loading and processing free!

\*(ESO-S is licensed by the Eastman Kodak Company to process double 8mm. film under the Coors Patent 1,905,442.)

### PLUS...

ESO-H Our newest quality 8mm. b&w film. Full antihalo backing. Gives crisp, sparkling movies comparable to the higher-priced "standard" brands. Weston 18-4. (Available July 31st.) \$4.50 per three rolls double 8mm. (\$1.60 each.) \$4.60 per six rolls single 8mm. for Univex cameras. \$1.70 per two rolls single 8mm. for Univex cameras.

### PLUS...

Your own b&w (or Kodachrome) movies may be duplicated on the new SEPIA 8mm. film with **CORRECTIVE PRINTING** for over-exposed and under-exposed scenes. The cost is \$2.50 per 50-foot roll, 4c per foot for additional footage.

DeLux b&w duplicates with **CORRECTIVE PRINTING** for under-exposed and over-exposed scenes, \$2.00 per 50-foot roll, 4c per foot for additional footage.

Send all original films to us via insured parcel post. They will be returned insured.

**OUR GUARANTEE:** ESO-S PICTURES unconditionally guarantees these 8mm. films and will replace any film purchased or refund the full purchase price if you are not fully pleased with your results. You **MUST** be satisfied!

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California



### 8MM. TITLING

Q: I have an Eastman model 90 Magazine Cine Kodak. I am interested in making titles with my camera mounted upon tripod and shooting straight down on letters arranged on a horizontal plane. How can I center my camera to insure correct alignment with title card?—Mrs. V. C., Chicago, Ill.

A: Inasmuch as you own an 8mm. magazine Cine Kodak you have an advantage over many other movie makers in that you can center your camera on titles and objects at close range by viewing directly through the lens—providing, of course, you have the gadget necessary for this. Eastman Kodak company provide a special focusing device that slips into place in the camera in place of the film chamber and permits viewing image through the lens.

A similar accessory can also be built by the enterprising cinebug. Such a homemade gadget was described on page 423 of the October, 1944, Home Movies.

Special centering guides are also available for your camera, from the publishers of Home Movies, which enable you to center your camera on title by viewing title through camera viewfinder. One of these guides will be sent you upon receipt of 10c. Be sure to specify the make and model of your camera when ordering.

### DEVELOPING ANGLE

Q: I have been told that the manufacturer's trade name which appears at intervals on the margin of motion picture film, is imprinted there by a controlled photo-electric process, and that when the film is in the first developer this trade name will begin to develop out at the same time the film image begins to appear, and that this is supposed to prove that the film was properly exposed in the camera. In other words, if the trade name appears to develop before the image, it indicates that the film was underexposed in the camera. Is this theory or fact?—W. S., Sioux Falls, S. D.

A: For general amateur procedure, the system of using the trade name imprint on reversal film, as a guide to processing in the first developer stage, can be relied upon providing the film itself is relatively fresh. By this is meant that it should not be more than six months old. As with regular expo-

# "I've Got A Problem!"

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

sures, the exposure of the trade name on margin of film deteriorates steadily as the film ages and after a period of six months or more cannot be relied upon as a processing guide.

Of course, a lot depends upon the development given the film, and we would suggest that a test first be made of a short strip of film on any new roll on which this control factor is to be used.

### TITLE LETTERS

Q: What size letters should be used on a title card 9" by 12"?—G. W. S., Zion, Ill.

A: It depends upon whether your title is to be a main title or a subtitle. With main titles, the letters should be bolder and larger than in subtitles—should possibly be one-inch letters and about 9 or 10 letters to a line. Subtitles, on the other hand, should have two or three lines of text with each line containing approximately four or five words each. Any more than this will make titles hard to read on the screen.

### LOW KEY LIGHTING

Q: I want to shoot some interior scenes and obtain the same photographic effects as observed in many professional films where the room, for instance, is not illuminated from the outside at all, but has light coming through a door or one or more windows—yet is ample to show actors moving about. How can I accomplish this?—C. J. B., Beverly Hills, Calif.

A: The professional is able to achieve such lighting effects because of the wide range of lighting equipment at his disposal. The amateur with comparable equipment can obtain similar lighting effects. He will need, in addition to photofloods in floodlight reflectors, strong spotlights and booster floodlights.

Assuming that you have such lighting equipment at your disposal, you can obtain the effect of strong sunlight coming through the windows or doors by placing the strong floodlights off stage in order to throw brilliant light through the windows. The set itself, however, would be dimly lighted by floodlights set some distance back. The meter reading, then, would be taken with floodlights as the key light.

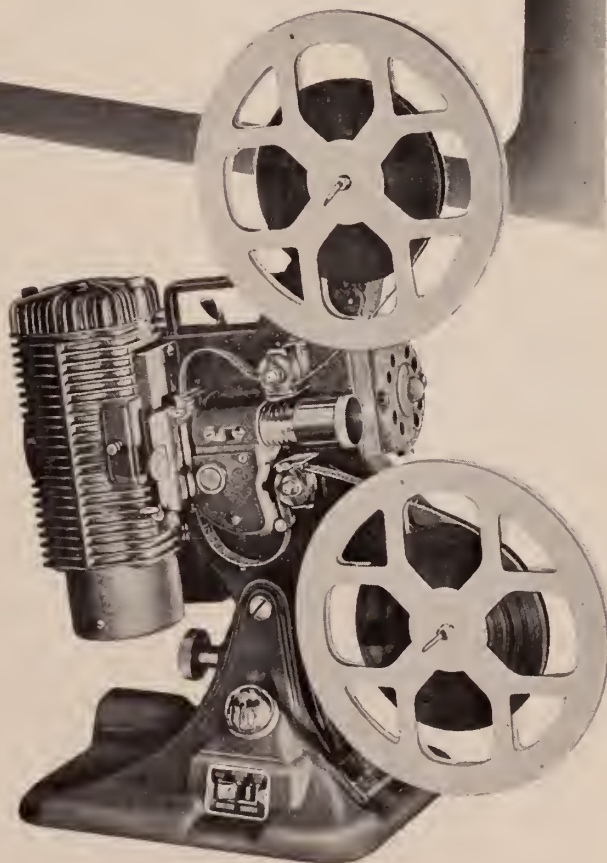
9 feet

Uniformly Brilliant Over-all  
Field at 36 ft. projection

THE only 8 mm. projector that can use the 750-watt lamp . . . without burning the film, *even on stills*. Yet you get this luxury of clearer projection and cooler running *without* a luxury price! Yes, Keystone provides low-cost enjoyment of all the pleasures of home motion pictures . . . again available after victory.

## KEYSTONE

8 and 16 mm. Cameras and Projectors



KEYSTONE MANUFACTURING COMPANY, BOSTON, MASS.



THE STORY OF AERIAL PHOTOGRAPHY IS THE STORY OF FAIRCHILD CAMERAS



Fairchild Aerial Camera equipment is made ready for the flight over Tokyo.

Camera target: *TOKYO*



B-29 HEADQUARTERS, Saipan, The Mariannas, in a delayed dispatch dated Nov. 16 (that has just been released), reports that it may now be disclosed that the first B-29 to fly over Tokyo and Yokohama on photo reconnaissance was the TOKYO ROSE. Three flights were made on Nov. 1st, 5th and 7th. Unreleased military pictures of great value were snapped as the fortress leisurely toured the camera target areas. On the last visit the plane's cameras clicked steadily for two hours and forty minutes. For this achievement, the commander

received the Distinguished Flying Cross. Crew members were awarded Air Medals.

TOKYO ROSE was equipped with Fairchild Aerial Cameras.

Advanced design, accurate shutter speeds and high-precision workmanship rank Fairchild Aerial Cameras with the world's finest professional cameras — cameras that every amateur dreams of one day owning. *New York Office: 475 - 10th Avenue, New York 18. Plant: 88-06 Van Wyck Boulevard, Jamaica 1, N. Y.*



*Fairchild* CAMERA  
AND INSTRUMENT CORPORATION

*Professional*  
AERIAL  
CAMERAS



U. S. Army Air Forces Photos



*So Sorry!*

B-29 Superfortresses of the U. S. Army 20th Air Force hit the Okayama Aircraft Plant, Formosa. After two raids Fairchild Cameras reveal that only 6 of the plant's 80 buildings remained intact.



USERS OF  PROJECTORS KNOW

# *Wollensak means Good Projection Lenses...*



For many years before the war and through the war, Wollensak produced lenses for projectors manufactured by the Society for Visual Education. After Victory, Wollensak lenses, embodying improvements of Wollensak's wartime experience in high precision lens manufacture, will contribute to the efficiency of S.V.E. projectors.



FOR CLEAR, BRILLIANT

SCREEN IMAGES

## *Wollensak Sunray Projection Lenses*

- You get the most from your S.V.E. slidefilm or 2" x 2" slide projector because it uses an objective lens made by Wollensak. Wollensak Sunray Lenses for 8mm, 16mm and 35mm motion picture projectors will also help you get the dependably sharp screen images you want.

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**THIS POSTWAR WORK****APPROVED**

Postwar's already here—for them. They're returned veterans, sweating out the time until body—and soul—are healed enough to take up life again.

The Red Cross is helping fit them to get out and grab hold—to be happy, proud and useful citizens.

Many would come out hopeless misfits, but for the help, encouragement and advice of the Red Cross and others during hospitalization and afterwards.

So add generously to your contribution, for this important new phase of Red Cross work. Remember, it's not just a gift, but an investment in living for someone you love.

★ ★ ★



OUR POSTWAR WORK FOR YOU MUST WAIT—because that veteran up there has buddies “out there” who need more precision optical and electronic instruments. But you'll be glad you waited for Universal's improved photo and ciné equipment.

The Improved CINÉMASTER 8mm. Movie Camera

**UNIVERSAL CAMERA CORP.**

NEW YORK • CHICAGO • HOLLYWOOD



Peacetime Manufacturers of Mercury, Cinémaster, Corsair Cameras and Photographic Equipment

## HOME MOVIES • Published in Hollywood • MARCH 1945



● Polio, as "Horizons of Hope" shows, is notable for the way it suddenly manifests itself while children are at play.



● As playmates tearfully watch, Donna, polio's latest victim, is placed in the hospital ambulance.



● Careful diagnosis and treatment are afforded through facilities of the Crippled Children's Council.



● The Council's nurse demonstrates to Donna's mother the correct home treatment to be given after release from hospital.



● Closeups demonstrate the special technique of exercising afflicted limbs of polio victim.



● During Donna's serious stage of illness, reluctance to eat is dissipated with the promise of candy as reward.



● At Blue Mountain Camp, crippled children are patiently taught to walk again and indulge in light play.



● Buses regularly transport convalescing polio victims to a special recuperation camp on Georgian Bay.



● Almost fully recovered, polio victims romp in the cool waters of the bay under watchful eye of the camp nurse.

# Movie Aids Drive Against Polio

By FREDERIC FOSTER

**D**O COMMUNITY Chest and March of Dimes contributors fully appreciate the good their contributions do in the ceaseless fight against polio? Officials of the London (Canada) Community Chest weren't sure; so they decided to put the story vividly before the public by means of motion pictures.

Last summer, the problem was placed in the hands of John Jones, London movie amateur with an established reputation for making excellent 16mm. films. To Jones was entrusted the filming in 16mm. Kodachrome of the picture London Community Chest officials

believed would stimulate a greater interest in the work being done to rescue lives and hopes of Canadian youngsters afflicted with infantile paralysis.

In addition it was felt that a picture of this kind would do much to stimulate enthusiasm for their work among 900 house-to-house canvassers whose duty is to sell these charities to the London public in their yearly drive.

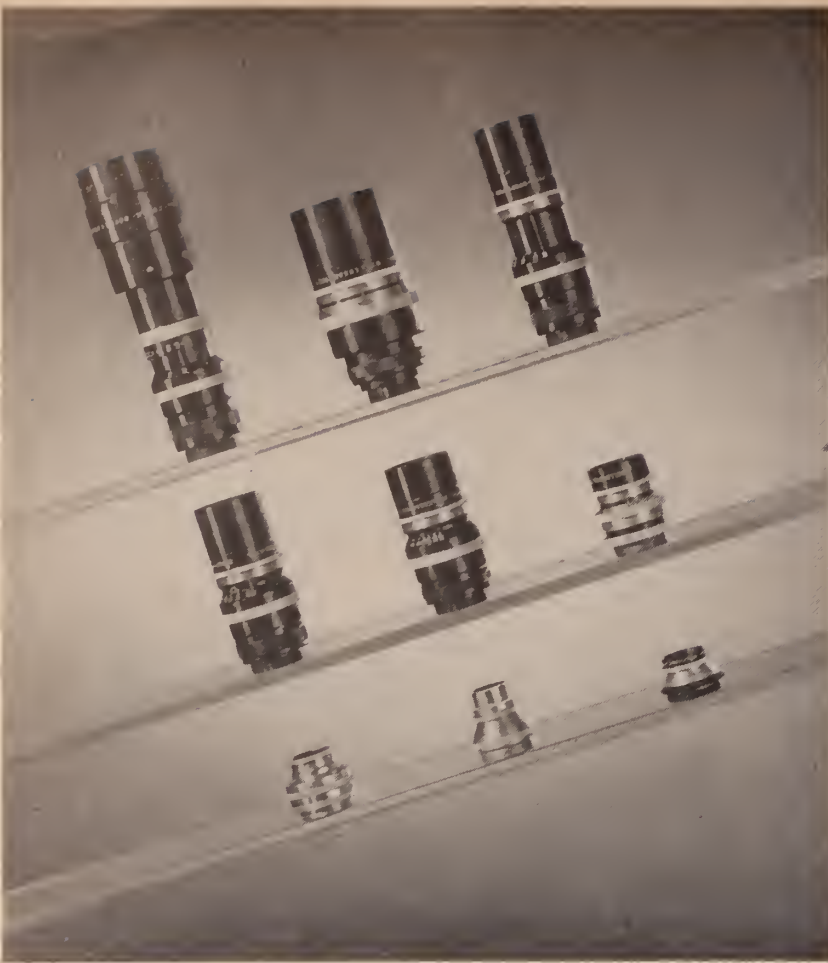
The film, appropriately titled "Horizons of Hope," was completely photographed within the record time of four days as the result of careful preparation and a smartly planned shooting schedule.

The story begins on a street in residential London. Comfortable homes line either side of the paved street which resounds to the laughter of children playing ball. Boys and girls living on that very street were chosen to act in this opening sequence.

There is a lull in the gay laughter as little Donna, one of the children engaged in play, becomes ill. She is taken home, and the doctor called. Her illness is diagnosed as infantile paralysis. The ambulance drives up in front of her home, and while her playmates tear-

● Continued on Page 118





• Telephoto and wide-angle lenses were generally available for cine cameras before the war; will be greatly improved and more widely used in the post-war era.

# YOUR CAMERA'S EYE

**A Comprehensive Treatise On Lenses That Tells When, How and Why To Use A Telephoto Or Wide Angle Lens Instead of Your Regular Lens . . .**

By K A R L A . B A R L E B E N , F . R . P . S .

## • For Beginner And Advanced Amateur

**L**ENSES for motion picture photography must be chosen with great care, for even slight faults which would pass unnoticed in still photography assume huge proportions in motion pictures, due to the extreme magnification of the image when projected. While it is true that a "lens is a lens" regardless of manufacture or type, certain qualities must be possessed by the lens intended for use on a movie camera.

It is practical, as well as customary these days, to use three or more lenses in movie work. This, at first glance, may appear to the beginner as costly; yet, it must be remembered that a lens is a precision optical device which requires much time and special skill to produce. Hence, it cannot be regarded

as a "cheap" item of equipment. The important thing to remember is that a lens is not subject to wear. Given ordinary care, a camera lens will give consistent service for a lifetime.

Again, to the beginner, it may seem puzzling why so many lenses are required when one would appear to do just as well. This matter will now be taken up in detail:

In the first place, the still photographer, through his medium of expression, viz., a single picture unit, can produce a negative of a desired scene in almost any fashion. So long as he has the elements of the subject matter on the negative he can subsequently perform miraculous alterations in the enlarging process through the aids of trimming, cropping, etc., and wind up

with a print satisfactory from both a technical and pictorial standpoint. The movie amateur lacks this flexibility in his medium and therefore, what he records on movie film must stand as finished and be screened as such.

Similarly, if a still photographer must make a shot of a distant object, he can do so knowing that, in enlarging and cropping, the image can be amplified to desired size in the print. The movie amateur, lacking this flexibility of process, must secure the desired size of image on his film right in the camera. Obstacles may prevent him approaching the subject sufficiently to secure the desired size of image. Hence, he has the choice of either being content with perhaps a tiny, unrecognizable image or of skipping that scene entirely—unless his camera is equipped with a telephoto lens. With this auxiliary lens he can secure a big close-up, if need be, of the distant object without any fuss or bother. It is as simple as that.

Similarly, a wide-angle lens would be valuable in small, cramped quarters, as in the home, narrow streets, ships' cabins, etc., where the normal lens would not include all the desired area.

Thus, we find that, while one lens can serve the still photographer admirably in many cases, the serious amateur finds it almost a necessity to have several lenses for his camera in order to have complete mastery and flexibility of "difficult" shots.

And now let us take the lenses of various focal lengths one by one and see where they fit into the scheme of things in producing more "professionalized" movies:

*The Normal Lens:* The term "normal lens" means to the photographer a lens whose focal length is adequate to cover fully the negative area in the camera. Strictly speaking, there is no such thing as a "normal lens," for almost every lens may be regarded as normal on some specific negative size.

But where 16 mm. and 8 mm. cameras are concerned, a 25 mm. (1-inch) lens is regarded as "normal" on the 16 mm. camera, while a 12½ mm. (½-inch) lens is "normal" for the 8 mm. camera. In the same manner, a 50 mm. (2-inch) lens is "normal" on a standard 35 mm. motion picture camera. Once this is understood, figuring other lenses in comparison becomes quite simple.

The "normal" lens for any camera is the one generally furnished with all cameras as "standard." It is the lens that will be used most frequently, and the one which is usually furnished with the camera when it is to be equipped with only one lens. It is the "all-purpose" lens.

• Continued on Page 115

# DREAM CAMERA COME TRUE

One Filmer Ends Search For Ultimate In  
16mm. Cameras With Conversion  
Of Bolex To Professional Standards

B y R O S S G O R D O N



● This is Frank Gallagher's revamped 16mm. Bolex which boasts, among other features, a 400 foot film magazine and an automatic device for making fades and dissolves.

**F**RANK GALLAGHER wanted a 16mm. camera that would do just about everything but talk. And he got it. He built it himself—that is, he revamped a 16mm. Bolex, adding all the accessories and innovations he had always wanted in a camera.

Gallagher, of D. F. Gallagher & Company, Boston—manufacturers and erectors of steel buildings—has recorded on 16mm. film, all of the larger building projects undertaken by his company during the past several years from pre-fabrication of materials to handing

over the keys of the new building to the purchaser.

His first attempt at visual recording of their enterprises was instituted back in 1924 with a 35mm. Universal camera equipped with 200 foot film magazines. While picture results were fairly satisfactory, Gallagher's lack of experience both with camera and in planning continuity made the cost of this procedure prohibitive.

Since the introduction of 16mm. reversal film, Gallagher has employed in his work different makes of cameras,

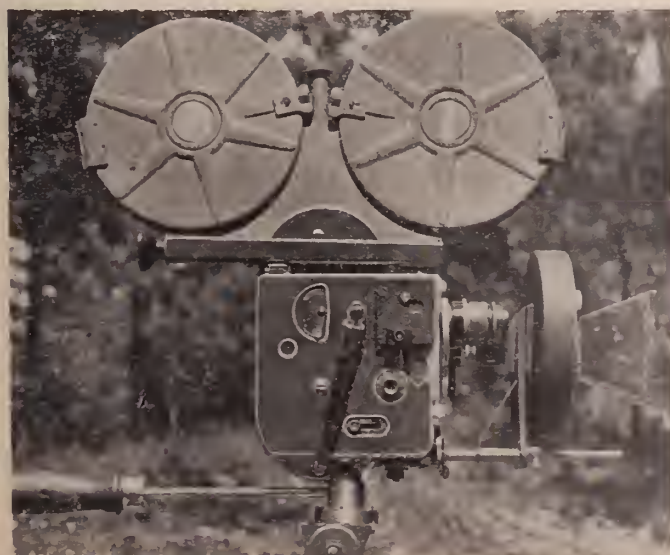
including the Cine Special fitted with 200 foot magazines, and all were found to have certain drawbacks as well as merits. No one camera had all the good points that Frank Gallagher required for his filming projects.

The 16mm. Bolex camera, while versatile in many ways and offered the convenience of light weight and nice balance, could only be classed, insofar as Gallagher's requirements were concerned, with the run-of-the-mill precision jobs, due chiefly to its limited film capacity and lack of variable shutter for executing fades and dissolves. The need for filming many operations in unbroken continuity made it imperative that the camera used should provide ample film capacity and thus obviate necessity for hasty re-loads.

Nevertheless, the 16mm. Bolex was selected as the basis for a glorified

● *Continued on Page 117*

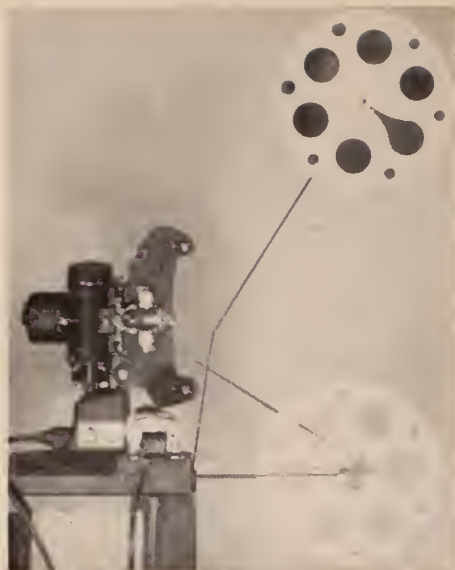
● Right side of camera showing manner in which external film magazine is mounted above camera, and the adjustable slide on which the automatic dissolve mechanism is mounted.



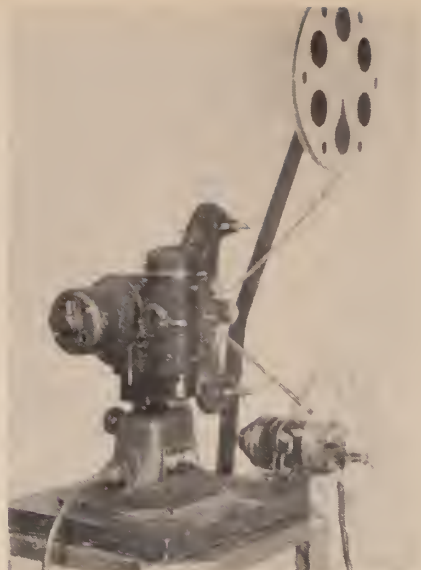
● Unlike with professional cameras, pulleys for film takeup in external magazine extend from camera door, make positive contact with drive shafts inside camera.







• Fig. 1—Side view showing 800 ft. reels in place on auxiliary reel arm assembly.



• Fig. 2—Takeup reel is driven by small auxiliary motor with reduction gear.



• Fig. 3—Front view showing detail of lower spindle construction. Note reversed reel application.

# LARGER REEL CAPACITY FOR 8MM. PROJECTORS

## An Auxiliary Feed and Takeup Reel Assembly for Continuous Programs

B y W I L L I A M J . F A R S O N

### • For the Advanced Amateur

**H**AVE you dreamed of an 8mm. projector that would show a 600 or 800 foot reel comprising a complete program of subjects? Well, your own projector can be made to do just that.

Nearly all movie makers have experienced the disappointing audience

reaction that accompanies the showing of multi-reel programs. The audience, having become satisfactorily absorbed in the picture during projection of the first reel, is abruptly distracted when room lights are flashed on for changing reels.

While this change is being made,

guests naturally indulge in conversation that leads thought away from the film. Usually, the show is well into the second reel before the audience's attention is recaptured. During this attention-recapturing period, the producer-exhibitor of the film being screened takes a spiritual beating with results akin to the feeling one gets when people poke fun at one's favorite child.

At movie club film shows, these undesirable change-of-reel breaks are usually avoided through use of two projectors—the second being threaded and made ready to show the succeeding reel without interruption as soon as end of the preceding reel is reached. Few individuals, however, wish to tie up investment in a second projector just to obtain this desirable feature for their home film shows. I know I didn't, so I looked about for a more practical and less expensive answer to the problem. What resulted is the "Rube Goldberg" arrangement pictured here.

It is an auxiliary reel arm that accommodates 8mm. reels holding up to 1600 feet of film. The idea won first prize in the recent gadget contest conducted by the 8-16 Movie Club of Philadelphia. It provides for a separate motor to turn the take-up reel when the larger reels are used. It is unique in that it involves no alteration whatever of the projector. Projector is merely set on the base, on which the extended arms and takeup motor are mounted, whenever the larger reels of

• Continued on Page 123



• Fig. 4—Detailed view of base, motor and extension arms. This shows the assembly as a single auxiliary unit that may be used only when occasion demands screening of 400, 600, or 800 foot reels of 8mm. film. Moulding cleats form trough for projector base. No alteration of the projector is necessary.

● Simplicity keynotes all the titles in "A Major Investment," Movie of The Month for March filmed in 8mm. Kodachrome by Ralph E. Richards of San Jose, California.



**A** MAJOR INVESTMENT, the Movie of The Month, is a documentary about a thirteen thousand dollar expenditure which two partners in the automotive business undertook to increase their service facilities. It was filmed in 8mm. Kodachrome by Ralph E. Richards of the San Jose Movie Club who, together with A. W. Penniman, operates the establishment of Penniman & Richards in San Jose, California.

In but 80 feet of film, Richards has packed one of the most interesting narratives ever filmed; interesting because it tells a story with all the professional dexterity of a commercially-made motion picture. Yet, only a simple 8mm. Cine Kodak was employed, and this sans the usual devices for making fades, dissolves and other trick cinematic effects which often highlight the better amateur productions today.

Following the main title, Penniman and Richards are introduced, not in

## MOVIE OF THE MONTH

B y J . H . S C H O E N

credit titles, but in closeups. Across the back of the shop coats of each are inscribed their identifications: "I'm Penniman" — "I'm Richards." Someone penciled this on their coats once as a gag. The idea clicked and they had the inscriptions put on permanently by machine.

A closeup of each inscription followed by a shot of the man introduces

each in the picture. The next scene shows them looking over an equipment catalogue, apparently interested in an item advertised. A closeup of the catalogue page shows the object of their interest. A title follows: "Shall we?" And the two partners nod their heads in assent. The order is mailed and in due time a confirmation of the order is received advising date on which delivery of machine could be expected.

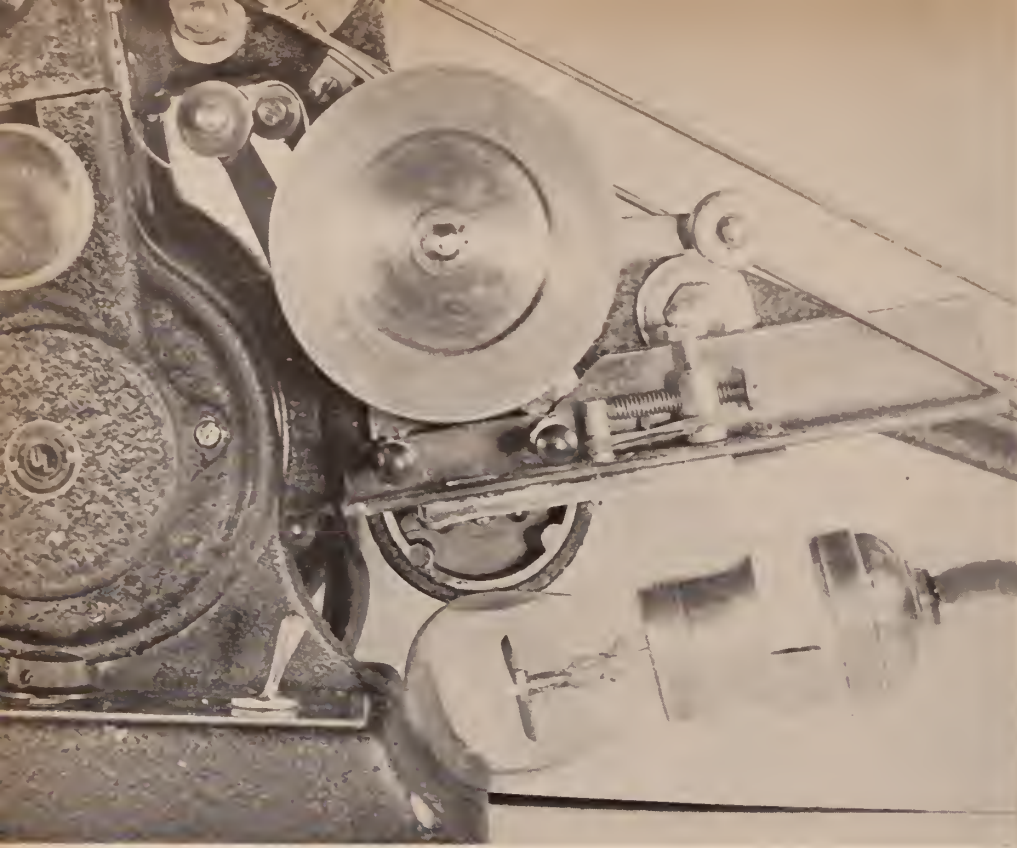
The day of delivery arrives and the camera focuses on the huge truck transporting the machine. In a few brief shots it follows the truck to the establishment of Penniman & Richards where the whole front of the store

● Frame enlargements below trace continuity of the picture: Two shop owners admire a piece of new equipment illustrated in a trade catalog, order it, and in due time it is delivered; it is carefully unloaded and set in place in the shop; after preliminary tests, a workman grinds the first crankshaft in the machine; the shop owners inspect the job, pronounce the machine perfect.

● Continued on Page 120







• Fig. 1—Showing method of mounting light slit housing and recording light source on Amprosound projector for purpose of recording. Slit is mounted on a sliding plate with an adjustable screw to control position.

# Sound-On-Film Recording With A Sound Projector

**Addition of Light Slit and Recording Lamp  
Converts Sound Projector to S.O.F. Recorder**

By JULIAN THOMPSON AND BRUCE LEE

• For The Advanced Amateur

THE present interest being taken by amateurs in the production of sound movies has brought out several very ingenious methods of synchronizing disc recordings with both 16mm and 8mm film. Photographic sound-on-film recording, playable on any standard sound projector, has so far been confined to the field of professional or semi-professional equipment, and while such equipment can be purchased, it is out of the price range of most of us. On the basis of a few test recordings made a number of years ago, one of us (J. T.) was convinced that sound-on-film of satisfactory quality could be produced with very little investment by anyone who owned a sound projector. Only within the last few months has time permitted carrying the experi-

ments far enough to justify a report, but the results obtained have been so good that we believe the method will be of general interest.

There are two basic ideas: the use of the projector to provide the film transport mechanism and recording optical system, and the use of an ordinary two-watt gas glow-lamp as the modulated recording light. Combining these two into one unit results in a practical recorder which produces, with negligible investment for equipment, a variable density sound track with a very satisfactory frequency range.

Of prime necessity in a sound-on-film recorder is a film transport mechanism that will move the film at a constant speed of 24 frames a second and some kind of mechanical filter to insure perfectly smooth motion. These same things are necessary in a projector, so that a sound projector with its governor controlled motor and fly-wheel filter is readily adaptable to recording. The sound head on any sound projector must also provide a scanning beam, which is essentially a focused beam of light forming a sharp line of light at right angles to the sound track and not more than .001 inch wide. In some cases this scanning beam is the reduced image of a specially designed straight



• Fig. 2—View of light slit and recording lamp unit before mounting on projector. Lamp is a regular two-watt argon lamp rich in near ultra-violet radiation.



filament and in other cases it is the image of a slit, illuminated by a suitable lamp and condenser.

In either case this same optical system can be used to form a similar narrow image of the light picked up from the recording lamp, so that the sound head optical system can be used either for reproduction or recording. When the recording lamp has been mounted so that it is properly imaged on the film, one has a practical sound-on-film recorder ready to operate. The amount of equipment which must be added to convert the sound projector into a sound recorder is very little.

While the above general principles can be applied to any sound projector, the following description of our own application of them applies to an Amprosound. The sound head on the Amprosound projector uses a special pre-focused exciter lamp with a line filament. An image of this filament is formed on the film by means of an optical system somewhat resembling a microscope objective except that it is made astigmatic so as to form an even brighter and narrower line image than would an ordinary lens system. The first step in conversion is to mount a slit approximately in the position of the exciter lamp filament.

The mounting for the slit, shown in Fig. 1 and Fig. 3, is a piece of angle iron cut out to fit into position and secured to the sound head by the same screws which hold the exciter lamp house in position. A couple of nuts threaded onto each of these screws adapts it to hold the recording unit and its length and molded head make it easy to manipulate. The slit itself is made of a safety-razor blade. A double-edged blade broken in two gives plenty of material.

The two pieces forming the two edges of the slit are held in position under the heads of small screws. While the razor blade provides the fine straight edge so necessary to a good slit, one's own patience and care will have to provide the two other necessary attributes: the slit must be exactly at right angles to the direction of film motion and it must be of a uniform width not to exceed .005 or .006 of an inch. If the slit is not at right angles to the film motion, the fine lines representing high frequencies will cross the scanning beam diagonally, fail to sharply interrupt the light beam to the photo-cell, and the high-frequency response be greatly diminished.

If the slit is too wide successive

images formed by high frequencies will overlap and be lost. A slit .006 of an inch wide will give well defined images up to at least 5000 cycles per second and still let through enough light for satisfactory density of the track. If the slit jaws are closed lightly against a piece of positive film stock and then tightened in place, the slit will be just under .006 of an inch in width and of uniform width.

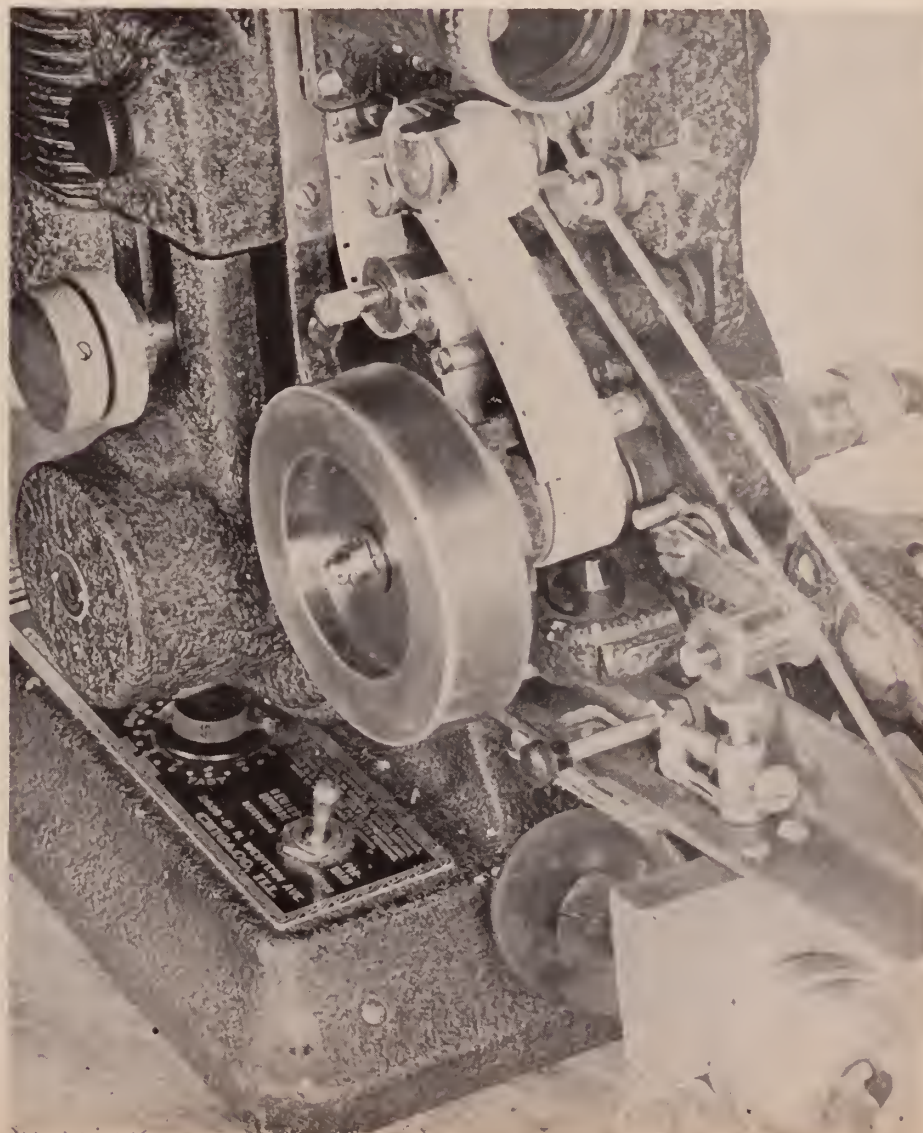
The best position for the slit is found only by trial, but it can be somewhat farther from the lens than the lamp filament. This is due to the fact that ordinary sound film runs through the projector with the emulsion side toward the photo-cell, while recording is best done with the emulsion toward the light source. This reduces the focal distance from the lens to the emulsion and makes an increase in object distance desirable. In actual practice, moving the source slit toward or away from the lens did not change the quality of the recording very much, but very slight movement from side to side made a perceptible difference.

Accordingly the slit was mounted on a sliding plate whose position can be controlled by a screw. A post fastened

into the plate projects through a slot in the angle iron and the adjusting screw is on top. The details of this mounting are shown in Fig. 2. The importance of the side-to-side adjustment of the slit is easily understood when it is realized that the beam of light falls on the surface of a cylinder. Moving the source to one side shifts the image in the opposite direction and changes the focal distance to the film appreciably.

After the slit is constructed and mounted, the recording lamp must be set in place. This lamp is a regular two-watt argon lamp, practically a twin to the two-watt neon lamps regularly used as pilot lights, but the argon gas gives out a light which is rich in near ultra-violet radiation. This is much more actinic than the predominantly red light of the neon lamp. Recording on panchromatic or color film could be done with the neon lamp. This argon bulb has the standard screw base and two semi-circular electrodes. Some radio and scientific supply houses have the argon bulbs and no doubt they can be obtained from other sources. The price of fifty cents should justify the claim of economy for this equipment.

• Continued on Page 121



• Fig. 3—Another view of recording unit attached to Amprosound projector. In use, the lamp is masked to prevent stray light reaching raw film during recording.





• A demand for prints of his Movie Of The Month, "Latitude 26," led Leo Caloia naturally into production of other films for national distribution.

# Making Movies For Money

**Leo Caloia's Photographic and Continuity Skill Nets 16mm. Movies That People Buy**

B Y C U R T I S R A N D A L L

## • For The Advanced Amateur

IT IS the ambition of many 16mm. amateurs ultimately to turn their movie making into profit and to progress into the professional field as either paid cinematographers or producers of commercial 16mm. films. Many who are today successfully producing 16mm. business, educational or training films; filming for the armed forces; or engaged as cinematographers for defense industries, got their start making backyard movies with an 8mm. or 16mm. camera.

Admittedly, the war has opened a

great many opportunities for 16mm. filmmakers that otherwise might not have developed for another five or ten years. Still, not all cinematographic opportunities lie within the scope of our expanding war effort. The postwar era promises an unprecedented demand for new and interesting program films for home movie libraries. Indeed, this business is already well established and awaits only the end of hostilities to provide unlimited film stock that will enable it to attain the growth expected.

Interesting is the fact there is a grow-

ing demand for prints of films made by the better amateurs. Some film distributors, catering to the needs of home projector owners for fresh subjects especially in color, have commissioned 16mm. movie makers, with a reputation for turning out films with professional skill, to produce short subjects in Kodachrome that can be duplicated and offered for sale.

One filmer enjoying this experience is Leo Caloia, Los Angeles movie maker, whose cinematic achievements are pretty well known to most readers of HOME MOVIES. To his credit are two Movies of The Month, and a 2nd Award, an Honorable Mention, and an Achievement Award for photography in HOME MOVIES' Annual Amateur Contests. Caloia's movie making during the past two years has netted him something like an even \$1000.00.

We'll admit that HOME MOVIES had a hand in getting him started. Following the account of his film, "Latitude 26," which was the Movie of The Month for January, 1942, several inquiries about the film led to orders for duplicate prints. Caloia thought if his picture was that good, perhaps some distributor of home movie films might be interested in buying it. He submitted it to several, and ultimately Hollywoodland Studios in Southgate, California, purchased it on a deal which netted Caloia an attractive royalty for each print sold.

"Latitude 26" was by no means Caloia's first major movie effort. Previously he had turned out a string of pictures which heretofore had received but limited screening. He began to think of these in terms of cash and, subsequently, these began to make the rounds of film distributors.

Today, two national distributors of 8mm. and 16mm. home movie subjects are marketing a total of 20 films produced by Leo Caloia, most of them short subjects 100 feet in length (16mm.) and the equivalent in 8mm. Of these, Harold F. Jenkins of Elmira, New York,

• Continued on Page 120



• One of many story motivating closeups in Caloia's "Latitude 26," the film that started him on his career of making movies for money.



• "Cinderella," exquisitely photographed by Caloia in 16mm. Kodachrome, is now released nationally in both 8mm. and 16mm. by prominent distributor.

• This simple junction box which the author terms a "juicer," provides multiple extension cord receptacles for photofloods, a series switch for burning lights at half-voltage between takes, and a dimming device for room lights when it is used to provide current for the projector.

• For Beginner And Advanced Amateur

**M**Y FAMILY consists of wife, daughter, son, dog and cat. All have been photographed so much that to say they are now camera shy is putting it mildly. Usually people become camera shy who are not accustomed to having a lens pointed their way. But my family's shyness is due not to the camera but to the glare and heat of the photofloods they are subjected to each time I make a movie. Even the family cat beats a hasty retreat whenever she sees me enter the room with my camera and lighting equipment.

As every movie amateur who shoots movies indoors knows, considerable time must be spent before each take in arranging and focusing lights. These lights, when burning, are not only painfully brilliant but excessively hot. And when people must sit for any length of time before these lights, they invariably suffer from both the heat and glare of light.

If the subsequent shot calls for a new camera set up, the lights invariably must be re-arranged. This results in another time-consuming and actor-irritating search for new base plugs into which to connect the lights and a balancing of circuits as a precautionary measure against blowing fuses.

Thanks to a simple gadget I recently constructed, I have overcome all of these problems. This gadget I call a "juicer." In the parlance of studio electricians, electricity is "juice." A studio electrician is therefore a



## EASING THE WAY FOR FILMING INDOORS

### A Novel Gadget That Saves Photofloods and Tempers, Too

B y A R T H U R M . S H A R P

"juicer," and inasmuch as my gadget is virtually an assistant, although inanimate, electrician, I have termed it a "juicer."

When I film indoors, all my photofloods are connected directly to this "juicer" which is simply a central switch or junction box with the added feature of a circuit-halving switch and a dimming device. This is placed on

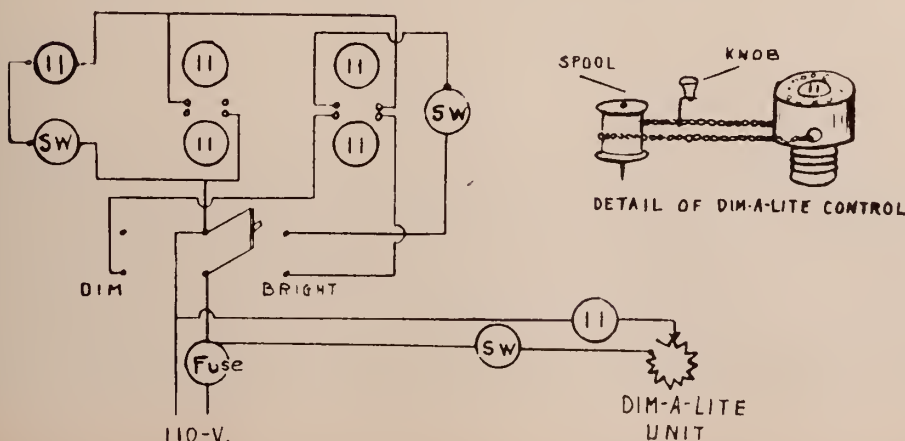
the floor near the tripod. When I am focusing and adjusting the camera, I place the photofloods in series by a throw of the switch and they burn at reduced voltage and brightness—ample, however, to line up the shot. This obviously is much easier on both my players and the life of my photofloods.

When the scene is in readiness and the camera set for the take, I merely reach down, throw the switch on the "juicer" to the "bright" position, which illuminates the photofloods at maximum brilliance, and shoot the scene.

Attached to this "juicer" is a thirty foot length of No. 10 extension cord which, when plugged into a specially located outlet, enables me to bring a controlled current supply for photo lights to any point in the house. The

• Continued on Page 123

### WIRING DIAGRAM



• This simple diagram shows method of connecting wires to the various switches, receptacles, etc. Detailed sketch illustrates manner of adding a slide control to the Dim-A-Lite rheostat to facilitate smoother dimming operation.



## The first and only 16mm. magazine-loading camera with a TURRET HEAD

Only in the Bell & Howell Filmo Auto Master can you get both the convenience of 16mm. film magazine loading and the versatility of a turret head.

Having three lenses available at the turn of a turret means getting *right* many scenes which might otherwise escape you entirely. Auto Master gets

into action *fast*, because its viewfinder is automatically matched to whatever lens is in photographing position.

Loading Auto Master with film magazines is easy and speedy. You can change from black-and-white to color film even in mid-reel without fogging a single frame.

### Other Famous Filmo "Firsts" Recommend the Auto Master and the Single-lens Auto Load

The Filmo Auto Master and Auto Load starting button can be locked to keep the camera running while the operator steps into the picture.

Like all Filmo Cameras, Auto Master and Auto Load *always* run at the pre-set speed . . . never slow down as the spring unwinds. This is vitally important; deceleration

would cause longer exposure time and over-exposed pictures near the end of the scene. Register your wants with your Bell & Howell dealer now, to be high on his preference list when Filmos become available. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*



### ADDITIONAL FILMO AUTO LOAD AND AUTO MASTER FEATURES

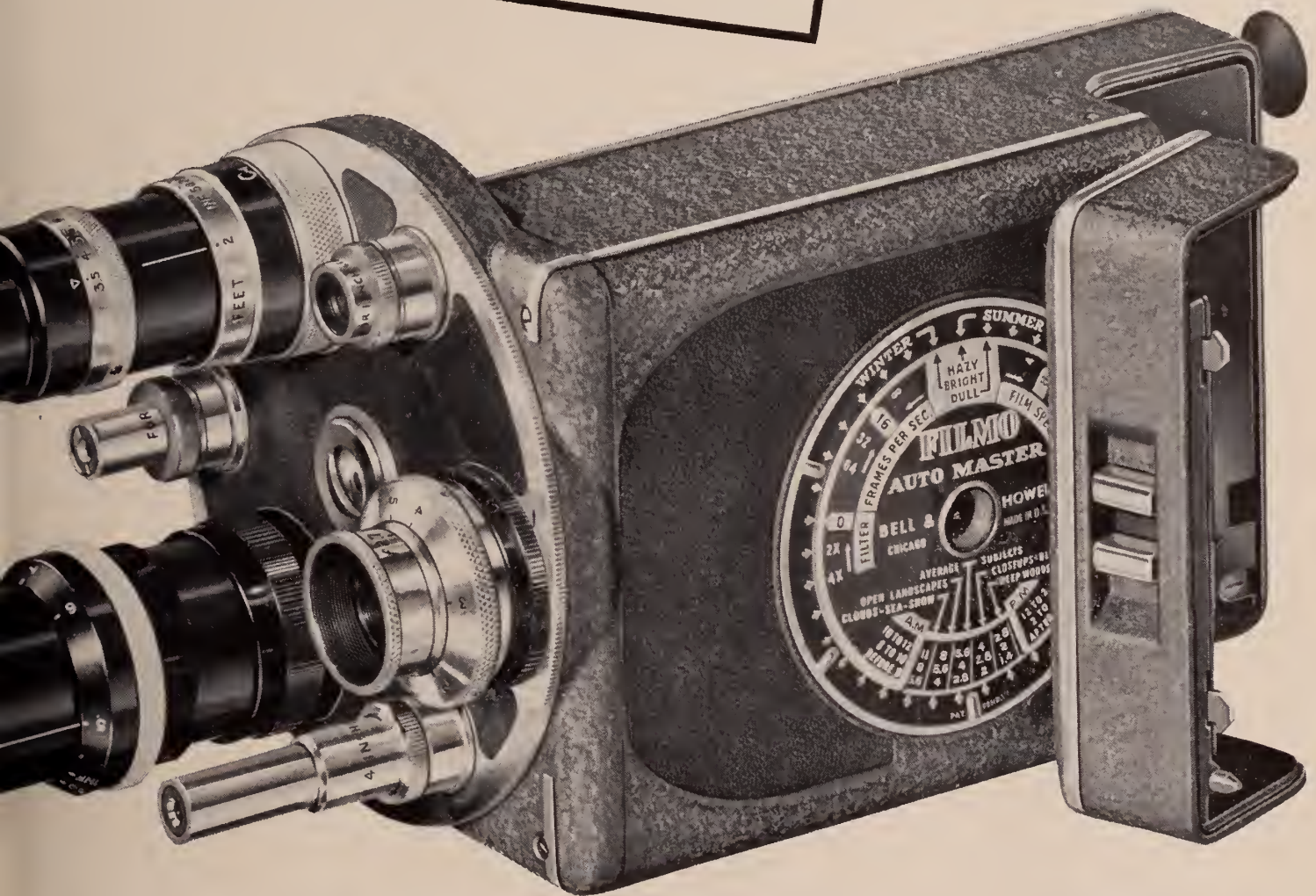
Five operating speeds in your choice of two speed ranges. Single-frame exposure control for animation work. Positive viewfinder which eliminates eye parallax, common cause of "amputated" and poorly composed pictures. Fully protected viewfinder—inside the camera, safe from damage. Complete built-in exposure guide covering every combination of photographic conditions, film speed, and filter factor.





# Filmo

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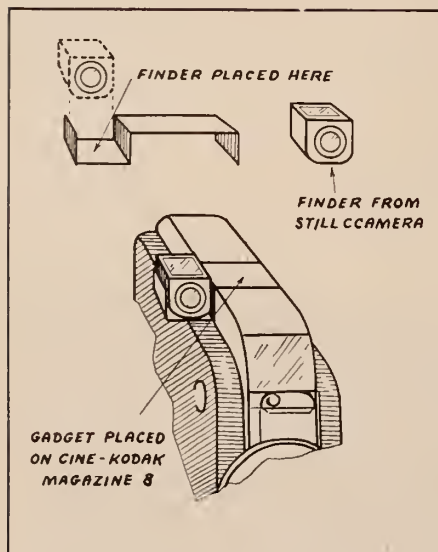
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# HOME MOVIES' experimental

## Ideas for Cine gadgets, tricks and



• Still Camera finder adaptation

### Waist-Level Finder

Here is a simple method for providing a waist level view-finder for practically any make and model cine camera. First obtain discarded view-finder unit from an old still camera from a camera repair shop or second-hand camera dealer. The larger the finder, the better.

Then make a bracket or clip to hold finder on your cine camera. This bracket may be made from any light-weight metal or strap iron and bent as shown in diagram and according to dimensions of the finder and thickness of camera. Fix finder in bracket, then clamp bracket over top of camera as shown. Illustration shows gadget in use on an 8mm. Magazine Cine Kodak.

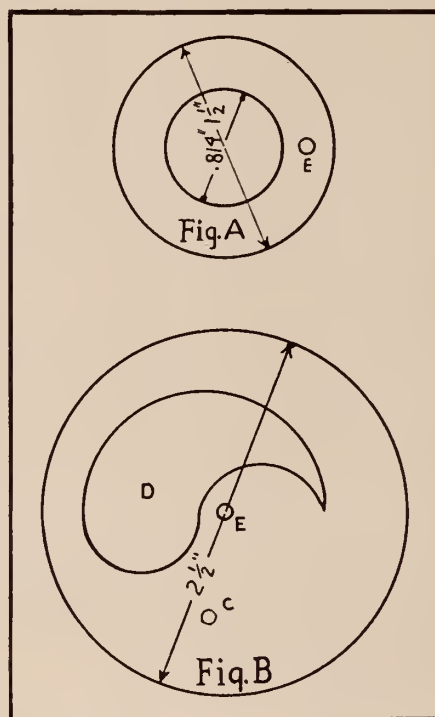
As the finder of most still cameras has a larger scope than the average movie camera, your waist-level finder will have to be masked to conform with the field area of your camera lens or to correspond with the field area of your camera view finder. The masking may be done as follows: Place camera on tripod or table facing a scene containing a number of objects. Observe the field covered by the regular view-finder, then, with scotch tape, mask off all but the same area as seen through the waist-level finder.—Mario de Armas, Havana, Cuba.

### Reducing Film

Recently while shooting a series of interiors in black and white which called for the same lens stop, someone

inadvertently moved the iris ring of lens, changing exposure. Result: I had a number of under-exposed scenes that could not be remade. I was able to remedy this error by "reducing" the film. This consisted of soaking film in plain water for 10 minutes, then giving it a bath in Farmer's Reducer, a formula obtainable from any camera store.

This reducer bath cleared up the density of underexposed shots, brought them up to a density that gave close to normal projection on the screen. I found that the reducer works rapidly on the film emulsion and image must be watched carefully during the process so that it may be stopped at the right point, otherwise it assumes a degree of foginess.—Burt Mabon, St. Louis, Mo.



• Detail of effect disc and mount

### Iris Effect

If you like transitional effects such as fadeouts, iris, wipeoffs, etc., here is a simple gadget you can easily make from materials readily procured around the home. It consists of a round wooden collar (A) that fits over camera lens barrel, and the effect disc (B) which pivots upon it and produces the transitional effect as desired.

The dimensions shown are for parts to fit a Model 60 Cine Kodak. The wooden ring may be cut from a piece

of  $\frac{1}{2}$ " pine or plywood. The outside diameter is  $1\frac{1}{2}$ ". Center opening is .814"—the outside diameter of the Model 60 camera lens. For other cameras, this hole must be of the same diameter as the outside diameter of the camera lens.

The disc (B) may be cut from sheet metal, cardboard, or opaque plastic. This piece is attached to (A) by means of a small wood screw at the point marked "E" on both parts. The point marked "C" on part (B) is for a small brad used as a stop pin.

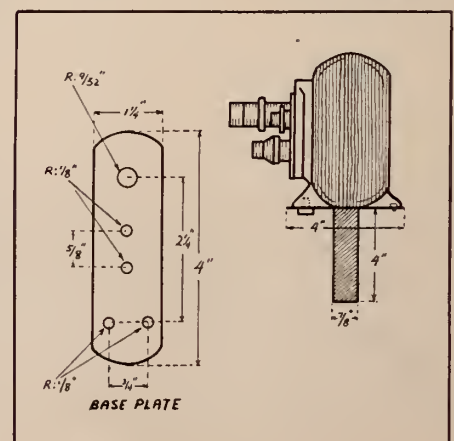
With the completed gadget mounted on the camera lens, the disc (B) is turned so that the largest part of the spiral opening is before the camera lens. To "fadeout" at the end of a scene, the disc is slowly turned during exposure of the concluding frames to give a novel wipe-off effect to the scene.—Ralph Barton, Decatur, Ill.

### Camera Handle

Balancing of the Filmo-8 with full turret lens equipment, when handheld, can be made easier by the addition of a camera handle described here and which screws into the tripod-screw recess of camera.

Construction requirements are a piece of  $1\frac{1}{16}$ " by  $1\frac{1}{4}$ " by 4" strap iron; a small wooden handle 4" by  $\frac{7}{8}$ " which may be made from a length of broomstick; a camera tripod screw from a camera strap; and a few small rivets and screws.

On one end of the metal piece drill a  $\frac{9}{32}$ " hole; then drill two  $\frac{1}{8}$ " holes near center and  $\frac{5}{8}$ " apart, as shown in sketch; and two  $\frac{1}{8}$ " holes  $\frac{3}{4}$ " apart at opposite end at a distance of  $2\frac{1}{4}$ "



• Camera handle as applied to Filmo 8

# cine workshop

shortcuts contributed by readers

## MONEY For Your Ideas!

DON'T keep those good ideas to yourself. Share them with your brother cinebugs! If you have built a novel and worthwhile gadget for your camera, projector or titler, tell others about it. If you have developed a new or novel trick or found a new shortcut in filming, titling, editing or processing home movies, pass it on to other movie makers through these columns.

If your idea is published, you will be paid \$1.00. An extraordinary idea will net you \$5.00! Payment will be made at time of publication.

Simply write us a letter telling about your idea and, if possible, illustrate it with a simple sketch or a photograph. Submit as many ideas as you wish. Ideas not published will be held for possible use in subsequent issues of Home Movies.

Please do not submit ideas that have been published elsewhere before, unless they are your own and were originally contributed by you. Do not submit ideas which you have not personally worked out and proved to be successful.

The home movie hobby has been built on the mutual interests of amateur movie makers and the co-operation of amateur movie clubs. Today, when filming opportunities are restricted by film shortage, there is more time available for activity in other phases of our hobby. Gadget building comes into its own as a means of keeping active in the hobby and providing gadgets, accessories and improvements for one's movie making equipment.

Fall in with this movement of building your own gadgets. And if you develop something new and novel, write a letter to the editors describing it in full. Your check will follow as soon as your idea is published!

from the 9/32" hole. The last two holes are for rivets which are inserted from top and clinched underneath. These form guide pins for the tailpiece of the camera base, as shown in sketch.

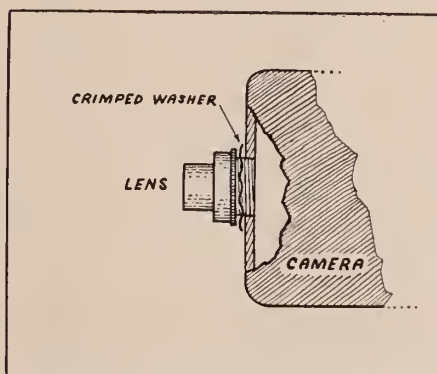
Next attach handle by centering it over the two holes in center of metal piece and securing in place by two small screws driven through the holes. To insure a level surface for base of camera, countersink the holes, then file

down heads of screws, should they protrude above surface of metal. Last step is to insert the tripod screw in the 9/32" hole and place gadget against base of camera and tighten screw—*Paul R. Stull, Easton, Penna.*

## Fixed To Focusing Lens

Almost any fixed focus lens can be converted to a focusing lens by making a spring-brass washer to fit under shoulder of lens barrel where it screws into camera. Such a washer will permit unscrewing lens yet enable lens to remain firm in the lens seat of camera, as shown in sketch.

The brass washer should be "waved" or bent slightly to provide the necessary spring tension. The lens barrel can be calibrated by marking the focusing distance on the side by dipping a pen in red nail lacquer or by applying small darts cut from red scotch tape. With the

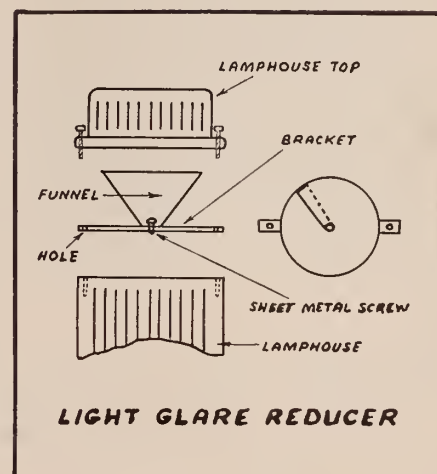


• Washer holds lens at exact distance

average 12 1/2 mm. lens for 8 mm. cameras, two marks will be sufficient: 2 feet and 3 feet. Unscrewing lens from camera about 1 3 turn will provide a 3-foot focusing distance with a 12 1/2 mm lens. Lenses converted in this way must have sufficient shoulder so that the spring washer will work effectively as suggested. For infinity setting of lens, remove washer and screw lens up tight against camera.—*Newell M. Brown, Los Angeles, Calif.*

## Kills Glare

Many projector owners are annoyed more or less by the light which escapes from top of lamphouse and lights up the ceiling of the room to the extent of actually reducing the effectiveness of the projector lamp on the screen. Where a room is thus lightened, screen



• Makes screening movies pleasant

images lose their crisp, sharp detail.

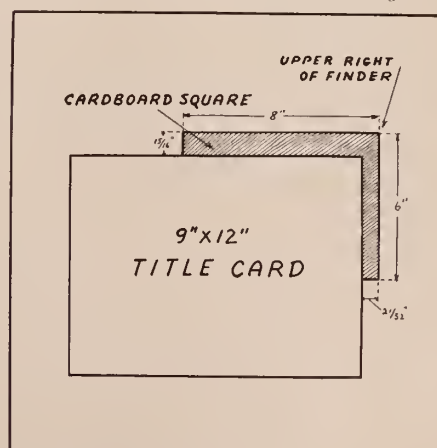
Of course, it is necessary that there be a vent at top of the lamphouse, otherwise the life of projection lamps would be shortened considerably. However, here is a method by which this spill light may be reduced in a Bell & Howell projector without reducing the necessary ventilation. The same idea is applicable to other makes of projectors.

Raise top of lamphouse by removing two small thumbscrews. Using the metal from a discarded tin can, form a funnel, as shown in diagram, and bolt or rivet to a piece of strap iron which has been drilled at either end to admit passage of the lamp-house thumbscrews. Insert this unit between top and lower section of lamphouse as shown.—*Arthur M. Sharp, Centredale, R. I.*

## Title Centerer

Here is a unique but simple method for centering camera on titles made at distances of 36 inches or more from

• Continued on Page 124



• Foolproof title centerer





• Two sections of recently developed British 16mm sound film which features 35mm contact-printed sound tracks. Film travels at standard 35mm. sound speed, projecting every 2nd frame. At end of reel, film is not rewound, but screened again; this time, projecting frames omitted in the first run. Note novel perforation system for this purpose, also sound tracks on either side of picture area.

## 16mm Film With 35mm Sound Track

By DONALD W. ALDOUS

Tech. Secy., British Sound Recording Association

**D**ETAILS of an interesting British development, known as the Varley Sound-Film System and developed by Martin Harper, well-known English film equipment technician, have recently been released.

The primary objects of the system

are to remedy the present position of 16mm. film, with its inferior sound-quality (compared with standard 35mm.) and improve the perforations for moving film.

The method enables a 16mm. film to be printed with a 35mm. sound-track

in contact, as in the orthodox manner of printing 35mm. tracks, and the track is traversed at normal 35mm. speed, i.e., 90 ft. per minute, although the picture is projected at standard 16mm. speed.

Of the 16mm. film width, 3mm. on each side is used for standard size sound-track. The perforations are of the same dimension and pitch as 35mm. but are so placed that the first two are side by side with the outer edges touching the inner edges of the sound-track space, and 8mm. down is a single perforation, of the same dimension, in the center; these perforations are continually repeated, thus appearing like a No. 5 domino. (See accompanying illustration.)

The spaces 8mm. by 10mm. in between these perforations are thus free to receive the mute or picture part of the negative (which is printed by optical reduction in the usual way), excepting that the intermittent mech-

• Continued on Page 112

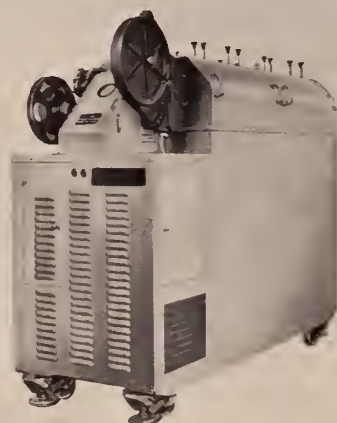
## New Automatic 16mm Film Processor

**O**F CONSIDERABLE interest to 16mm. film laboratories, producers of 16mm. films, and 16mm. sound studios is the new Model 11 self-contained automatic 16mm. film processor developed and marketed by the Houston Corporation, 11801 West Olympic Blvd., Los Angeles, California.

Model 11 is compact, portable, streamlined for top efficiency of operation and maximum ease for the operator; 64" long, 54" high, 24" wide, Model 11 has a processing capacity of 15' of reversal film per minute; 5' of negative film per minute, at 8 minutes' developing time; and 20' of positive film per minute at 2 minutes' developing time. Where developing tanks are used for negative and positive films only, without reversal solutions, such films may be processed at a rate up to 16' per minute.

The machine is a completely self-contained unit, requiring no addi-

**Profits As Well As Money-Saving Offered in Compact Self-Contained Unit For Laboratories Or Film Producers . . .**



• Houston's new Model 11 16mm film processor

tional equipment. When connected to electrical power, water supply, and drain, it is ready for immediate operation. It is operated in white light. Film is driven by top rollers with floating bottom elevators to assure threading ease and uniform film tension throughout processing. Water jacket, solution tanks, super structure and power cabinet—as well as shafts, pipes, brackets, bearings, etc.—are all of stainless steel. Conveniently located is a control panel including stop-start switch, pilot light for flashing lamps, solution thermometer, speed indicator and footage counter. Drying is done by infra-red lamps. 110 a.c. is used. Amount of load is 4 kva.

For concerns in all lines of business, the Houston film processor serves as an invaluable business tool. Field selling through the use of cine-film presentations of products and services; training films for factory,

• Continued on Page 124

# Closeups

**FILM WORLD**, new trade magazine for the non-theatrical 16mm. film field made its initial bow on February 1st. Introduced by the publisher of **HOME MOVIES** magazine, **FILM WORLD** is a strapping big brother in the family of VerHalén publications and destined to become the leading trade paper in its field, if the overwhelming response that followed the first issue is a criterion.

Embracing the activities of producers of 16mm. educational, training and religious films; 16mm. roadshow exhibitors; and 16mm. film libraries, **FILM WORLD** will bring news each month of latest developments in these rapidly growing theatres of 16mm. activity.

Sample copies are available to those in the industry making request on their business letterhead.

**CARLOS GRANT**, member of the consular service of Chile in Los Angeles and long an avid 16mm. movie maker, is preparing for release the first of a series of 16mm. sound films in color tentatively titled "Chile, Land of Beauty and Romance." Before he can proceed with editing subsequent releases, it will be necessary for him to return to Chile and re-film much which he previously covered with his 16mm. Bolex camera but which was destroyed when fire swept his apartment in New Orleans damaging over 2000 feet of exposed Kodachrome.

**THAT TELEVISION** is receiving more than cursory attention from the Hollywood film capital is evidenced by plans of one studio to combine television and theatrical film production into a simultaneous operation. Plans call for mounting a 16mm. camera pick-a-back fashion on the studio camera to record scenes for the television version.

**CANADIAN 16mm.** film exhibitors are probably the first to develop a formidable "chain" of theatres for exhibition of sub-standard films. The Ferris Theatre interests in Canada, for example, have been reported quietly exploring and developing the 16mm. field in

• Continued on Page 112



• From a foxhole somewhere in the China-Burma war theatre, Arthur Hedge, Signal Corps cinematographer, trains his Eyemo camera on American-trained Chinese troops in action.

## CAMPAIGN CINEMATOGRAPHER

**Arthur Hedge Pre-war Educational Film Maker, Now Filming Y-Force Operations in China...**

**TECHNICIAN** Fifth Grade Arthur W. Hedge, 31, was principal of the Dodge, North Dakota, High School and manager of various North Dakota motion picture interests when inducted into the Army on June 24, 1942, has "covered" much of the Salween Campaign, fought over the world's highest battle ground, as an Army Signal Corps motion picture cameraman attached to Y-Force Operations Staff. Before entering the Army he had some experience in producing 16mm. educational films.

Y-Force is America's largest military mission. American liaison teams of doctors, veterinarians and certain specialized military technicians and observers are furnished by Y-Force to accompany each Army and certain lower echelons into battle to assist and advise the Chinese commanders. It was with one of these liaison teams that Hedge and his camera accompanied a Chinese Army across the Salween (angry river) when General Wei Li-huang ordered the "big push" starting last May 11. His assignment was to record in motion pictures as much as possible of the action in this first major Chinese offensive in the seventh year of war with the Japanese.

Chinese engineers had been taught the American technique of crossing streams in rubber assault boats, with which the Chinese had been supplied. Several of their units in crossing the roaring, tumultuous Salween at the start of their drive used these rubber boats. The Chinese said they were the first boats on the upper Salween in more than two centuries.

The Chinese Army which Hedge was accompanying crossed the Salween well south of the old Burma Road and surprised the Japanese in the fortifications they had built during two years of occupancy. The attackers made a lightning dash to the key Salween end strongpoint of Pingka May 15. Japanese

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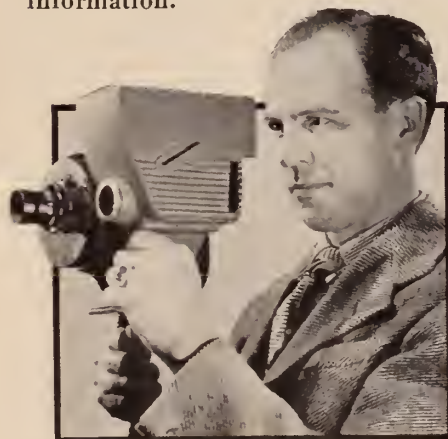


a u r i c o n  
AUTO-PARALLAX VIEW-RANGE

## Camera FINDER



A precision optical instrument, the Auricon EIF-20 Camera Finder combines range finder and view finder; shows a large upright picture, needle sharp and correct right to left. Parallax is automatically adjusted while focusing, at all distances from four feet to infinity. Adaptable to any 35mm or 16mm camera... uses inserted mattes to cover lens fields from wide angle to telephoto. Write today for full information.



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## 16mm Film With 35mm Track...

• Continued from Page 110

anism displaces two frames, i.e.,  $\frac{3}{4}$  of an inch, as in standard 35mm. practice, resulting in a picture and a space throughout. When printing first stage of the reel is completed, the film is taken off without rewinding and a second negative placed in position to be printed in the blank spaces omitted in the first stage of printing. The fact that the reel is not rewound produces a finished print with the pictures upside-down to each other. Obviously, the same procedure is followed in projecting the film.

From the foregoing it will be seen that each frame is provided with  $\frac{3}{4}$  in. of film on each side for the sound-track, which is progressing at 35mm. speed. The sound for the first run is on one edge, and the other edge is the sound-track for the second run, which, as the film is not rewound, takes its correct position over the photo-cell.

The merits of this system are (a) sound quality identical to 35mm.; (b) rewinding, which causes much of the wear on films, is eliminated; (c) the perforations provide central traction, which makes the life of the prints as

long, if not longer, than 35mm., and thus permit a lower library charge; (d) a larger area of picture frame of relative standard dimensions.

The designer claims that this combination of 35mm. quality sound with a 16mm. quality picture has been attained in an essentially practical manner and produces large working economies, e.g., cost of film production, both direct, or from existing 35mm. negatives, is considerably reduced because of the smaller area processed and the lower cost of stock, as well as reduced distribution and maintenance costs. His company, associated with Oliver Pell Control Ltd., owns a plant for printing this type of film, and rents a theatre in London, England, where suitable projectors (with the modifications to gate and sprockets incorporated) and the special films are demonstrated.

From the present writer's personal knowledge, the sound quality obtained is undoubtedly a marked advance on current 16mm. results, but, presumably, the problem of introducing a standard different from the S.M.P.E. will have to be solved before the system can find wide commercial acceptance.

## Closeups---of "Pro-16's"

• Continued from Page 111

Ontario, having realized its potentialities several years ago.

The 16mm. exhibition field has grown tremendously in Canada in recent years. This has come about so quietly that neither the 16mm. distributors association nor the theatre inspection branch of Ontario has an official list of places which are now operating as 16mm. theatres. Most of these are situated at divisional points and towns along the Canadian Pacific Railway line between Toronto and Port Arthur in which there are no 35mm. theatres.

★

**COREY COOK**, pioneer Hollywood 16mm. cinematographer, has been engaged by Song Book of the Screen as chief cinematographer on their new series of Hymnalogues, short 16mm. subjects in color combining hymnal music and complementary or descriptive scenes.

★

**SCREEN ACTORS** Guild, oddly enough, was the first union organization to voice objection to the use, by Holly-

wood studios and other professional film producers, of 16mm. films produced by non-union photographers which, of course, includes all amateurs. In recent months, considerable 16mm. Kodachrome footage has been marketed by advanced amateur cinematographers to various studios to be used for background shots or blown up to 35mm. technicolor and released as short subjects. Recent purchase by one studio from a girl in Colorado of 16mm. footage she made at a rodeo, reportedly touched off the fireworks. That the film was of professional quality is evidenced by fact studio was set to contract for purchase of additional footage to make a series of 12 short subjects.

★

**JAMES A. FITZPATRICK**, who produces the popular series of "Travel Talks" short subjects for Metro-Goldwyn-Mayer, is contemplating shooting future subjects in 16mm. Kodachrome instead of 35mm. as at present. He cites the more compact 16mm. equipment which makes for easier traveling in remote locations as reason for switch.

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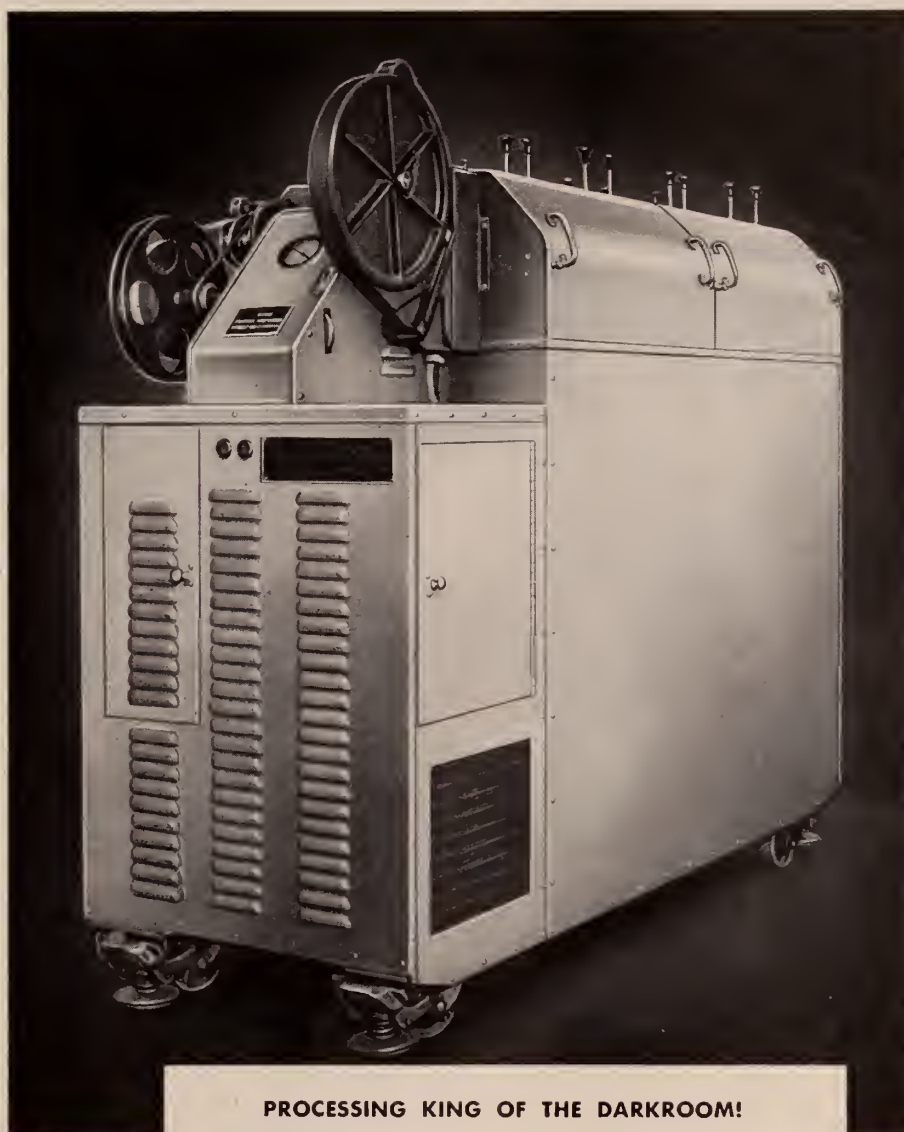
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- ★ Latest 16mm. and 8mm. Films for Home Movie Projectors



**MacArthur Liberates Manila** is Castle Films' release for March. Here is a scoop indeed, coming as it does, within relatively short time after the big drive in the Philippines. From Lingayen to heart of the capitol city, combat cameramen marched in the front ranks of the avenging Americans to capture on film, some of the most spectacular action of the war. Now Castle Films offer these movies for home projectors in both 8mm. and 16mm. width plus a special 16mm. sound edition, through principal camera stores and photo dealers throughout the United States and Canada.



**Crazy House**, an 8-reel 16mm. sound picture was produced by Universal. It's a mad, merry tale of how not to make motion pictures. Those two zaney, Olson and Johnson are the embryonic film producers who try to muscle their way into Universal Studios, are finally shot over the gates by cannon! There are more laughs per minute than in any other film made this year, according to one critic. Cass Daley, Pat Knowles, Leo Carrillo, Grace McDonald and Andy Devine support Olsen and Johnson. Subject will be available after April 8th from Bell & Howell Filmosound Library, 1801 Larchmont, Chicago.

Pictorial Films, Inc., announces the distribution of fifty-six new 100-foot sound musical playlets, featuring some of the leading bands and orchestras of the country. First of the subjects will be ready for release sometime in March and will feature name band vocalists. More complete information as to release date and prices may be had by writing Pictorial Films, Inc., RKO Bldg., Radio City, New York City 20.



**Moonlight Becomes You**, is another in the latest series of "Soundies"—short 100-foot 16mm. musical films which make a surprising innovation for 16mm. sound programs. In this musical brevity, Eddy Howard and his orchestra are featured. A highlight is the clever dancing number by Valerie Thom, star of the Merrill-Abbott troupe of dancers. It's a tuneful treat with Eddy Howard offering vocalization in captivating style. Subject is available for outright sale from Walter O. Gutlohn, Inc., 25 West 45th St., New York City. Price of subject is \$7.50.



**Hit The Ice**, starring Abbott & Costello, is now available in 16mm. sound on a rental basis from Walter O. Gutlohn, Inc., 25 West 45th St., New York City. Picture is loaded with typical Abbott-Costello comedy situations



**Fishing Thrills**, recently released by Castle Films, Inc., is the latest addition to their Sport Parade series of films. This picture transports its audiences to pools and streams in the wilderness alive with fighting game fish; thence to the open sea where the larger finny battlers provide countless thrills for the camera to record. Climactic sequences show the battle of anglers for such deep water game fish as tarpon, marlin and shark. Subject is available in 8mm. and 16mm. silent editions and a special 16mm. sound edition.



**King Of The Turf**, 9 reels 16mm. sound is a United Artists' production starring Adolph Menjou and Dolores Costello. It is an exciting story teeming with action, movement and color; a heart-warming father-and-son theme that tells a stirring tale of loving comradeship and loyalty between a father and his boy. Locale is a racetrack and all the color and excitement of racing underlies every facet of the story. Exclusive world-wide distribution is controlled by Commonwealth Pictures Corp., 729 Seventh Ave., New York City 19.

**Origin Of Mathematics**, 1 reel, 16mm. sound, is distributed by Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago, Ill.

# Your Camera's Eye . . .

• Continued from Page 98

Inasmuch as this lens will do most of the work, it should preferably be as "fast" as possible, i.e., it should be capable of recording exposures under adverse lighting conditions. In the 16 mm. field, the Wollensak Velostigmat 25 mm. focus f:1.5 lens is of peculiar merit. A superb lens for general use, its speed of f:1.5 at widest aperture assures fully exposed negatives under extremely poor light. It is ideal for indoor scenes where a minimum of illumination is available, and outdoors early in the morning and late in the afternoon when the sunlight is feeble. Street scenes at night, indoor sports and events under artificial light, and countless other occasions, make such a lens highly desirable. It goes without saying that

the extra speed provided by this Velostigmat is very useful when shooting natural color film.

There is also a Velostigmat of 25 mm. focus, but with a maximum speed of f:2.7. Its characteristics, covering power, angle of view, etc., are the same as the f:1.5 lens, but it does not possess the extremely wide aperture of f:1.5. It is intended for those who do not anticipate being required to photograph under very poor light and who desire to obtain a normal lens at a somewhat lower cost. However, it must be kept in mind that an extra margin of lens speed, like reserve horsepower in an automobile, is always desirable, even if no need for it can be foreseen. The difference in cost is not prohibitive.

For 8mm. cameras the Velostigmat of 12½ mm. (½-inch) focus, f:1.9, is available. While not quite so fast as the 25mm. f:1.5 for 16mm. cameras, it serves a similar purpose. The same quality characteristics are provided.

*The Wide-Angle Lens:* The wide-angle lens is especially useful for interiors or similar conditions where space limitations do not permit the "normal" lens to include all of the desired area. In other words, as its name implies, it covers a wider angle of view than the normal lens, with the camera at the same position or distance from the object. Countless situations are constantly developing where such a lens is the only logical or even possible choice, and as the movie photographer is expected to be able to handle any photographic situation, his need for a wide-angle lens is sometimes acute. Unfortunately, wide-angle lenses are not practical on 8mm. cameras. (Continued on Next Page)



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Films Incorporated  
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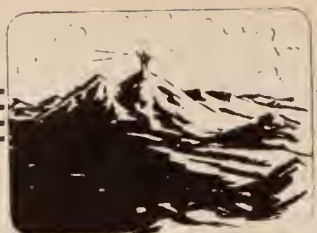
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| ★ I Love To Tell The Story        |                                 |
| ★ I Need Thee Every Hour          |                                 |
| ★ Jesus Lover Of My Soul          | ★ Jesus Savior Pilot Me         |
| ★ In The Garden                   | ★ Near The Cross                |
| ★ Leaning On The Everlasting Arms | ★ My Country 'Tis Of Thee       |
| ★ Love Divine                     | ★ Softly & Tenderly             |
| ★ O Come All Ye Faithful          | ★ What A Friend                 |
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Many beginners avoid using a wide-angle lens because they have heard that such lenses produce distortion and faulty perspective. This is not altogether true. Wide-angle lenses in themselves do not produce such conditions; the difficulty comes rather from the manner in which they are often employed. Any lens, when used too close to an object, will introduce the above-mentioned faults, but it is more noticeable with wide-angle lenses because of their short focal length *plus* their use at very close range. Used at proper distances, however, wide-angle lenses give good drawing, acceptable perspective and no distortion.

An outstanding advantage of the wide-angle lens lies in its tremendous depth of field. On a 16mm. camera, practically everything within range of the lens can be brought into sharp focus at all distances, even at maximum aperture. Many types of movie scenes require such a full depth of sharpness, and the wide-angle lens serves this need admirably.

The Wollensak Velostigmat 17mm. focus, f:2.7 lens for 16mm. cameras is a fine example of the best qualities of a wide-angle lens. It has ample speed (f:2.7) for all work where such a lens is indicated, and is fully corrected for natural color as well as black-and-white film. Two styles are available; the one in a fixed-focus mount (non-focusable) and the other in a precision micrometer focusing mount.

*The Telephoto Lens:* Just as the wide-angle lens serves a different purpose from the normal lens in providing a wider angle of view, so the telephoto lens serves in the opposite direction. It produces images of larger-than-normal size on the film, at the same time embracing a narrower angle of view. The simplest appraisal of a telephoto lens is to compare it with a telescope; in fact, it is to the camera what a telescope is to the eye; it magnifies, or brings closer, distant objects.

While, generally speaking, there is only one wide-angle lens, there are several telephoto lenses, each of a different focal length.

The telephoto lens is extremely useful, especially to the sports photographer, news and candid cameraman. Nature photographers, travelers and explorers find one or more telephoto lenses a necessary part of their equipment.

For indoor work, even casual "family album" record scenes can be vastly improved through the use of a telephoto lens. Close-ups, comparable to portraits in still photography, can always be more easily and interestingly produced with a telephoto which enables the cameraman to remain a considerable distance from the subject, thus produc-

ing more natural, pleasing and unposed scenes.

Just as the professional portrait studio uses a lens of longer focal length than is needed, in order to obtain more pleasing expressions, greater roundness and depth, so does the motion picture photographer. The shallower depth of field is a highly desirable quality in such cases, and the roundness and plasticity lend additional charm and beauty.

The "strength" or "power" of a telephoto lens is provided and expressed by its focal length. Thus, a 6-inch lens gives a larger image than a 4-inch lens at the same distance. Just which lens would best suit each individual becomes a matter of personal selection, taking into consideration the requirements involved. The amateur with a 16mm. camera interested chiefly in getting better close-ups of people would perhaps find a 2-inch or 3-inch lens best suited to his particular needs, while the sports and wild-life cameraman would undoubtedly seek the longest focal length lens his camera can accommodate. A 6-inch telephoto would be a logical choice for a 16mm. camera.

For 16mm. cameras, it is easy to determine the magnification of telephoto lenses. Starting with the normal lens of 1-inch focus, the 2-inch telephoto would produce twice the magnification; the 3-inch, three times; etc. By the same token, the 6-inch lens would give twice the magnification of the 3-inch lens, etc.

Telephoto lenses, such as the Wollensak Velostigmats, come in a complete series of focal lengths as follows:

- 2-inch (50mm.) focus, f:3.5
- 3-inch (75mm.) focus, f:4
- 4-inch (100mm.) focus, f:4.5
- 6-inch (150mm.) focus, f:4.5

These are for 16mm. cameras. Two excellent telephotos are offered by Wollensak for 8mm. cameras, as follows:

- 1-inch (25mm.) focus, f:3.5
- 1½-inch (37½mm.) focus, f:3.5

The 1-inch lens produces twice the magnification of the normal 12½mm. lens, while the 1½-inch lens produces three times the magnification of the normal lens. In other words, the 1-inch lens is comparable on the 8mm. camera to the 2-inch lens on the 16mm. camera, while the 1½-inch lens gives the same relative magnification on 8mm. film as the 3-inch lens on 16mm. film.

Lenses of longer focal length for 8mm. cameras would for most uses, be impractical, hence are not available except by means of special mounting and fitting.

With this general outline of the various lenses available for amateur movie work, it becomes an easy matter to make a wise selection of the proper lenses for your purposes. Most amateur cameramen have three lenses because



their cameras are fitted with turrets accommodating this number of lenses. For greatest flexibility, the logical selection would generally be a wide-angle lens, a normal lens, and a telephoto lens. However, in choosing his telephoto lens, the photographer must determine which lens possesses the most distinct advantages for his own particular needs.

Before making an actual purchase, think the matter of lens choice over carefully. Talk the matter over with your camera shop salesman. The Service Department of the Wollensak Optical Co., Rochester, N. Y., will gladly advise movie amateurs who write regarding their lens problems.

## Dream Camera Come True...

• Continued from Page 99

16mm. job that would meet all of Gallagher's filming requirements. Critical materials, being what they are, seemed for a time to make a start on the conversion impossible. Then a friend in the professional field offered an ancient 28mm. Pathe camera, from which was obtained an excellent 400 foot external film magazine and several other parts that afforded a good start on the conversion.

"With the help of a precision machinist," said Gallagher, "we started the conversion project last March, and by patient experimenting, which included changing the pitch of certain internal mechanisms, we developed a camera that actually operates on the original motor spring to turn a 400 foot film load with maximum efficiency." This took care of the film capacity so sorely lacking in stock model cameras used up to that time.

The next and most necessary item was a means for making smooth fades and dissolves automatically. Instead of trying to rebuild the Bolex shutter and its attendant mechanism, an automatic dissolve attachment, marketed in the early days of 16mm. cameras, was located and adapted to the camera. This is shown in the photographs. It swings away from the lens turret on a positive hinge arrangement to permit greater ease in focusing. The complete device is mounted upon slide rails attached to the camera so that it may be moved forward when long focus lenses are used.

Other features include the installation of external pulleys, as shown in Fig. 3, by which the feed and takeup reels in the film magazine are driven when connected by spring belt.

The standard reflex focusing tube and the single frame counter device, provided by manufacturer of the Bolex, were added to the camera to complete

the array of practical features. The camera mounts on a professional type tripod by means of a special-built tilt-head made especially for the camera.

For those films to which sound-on-film in the form of narration is to be added later, the spring motor drive of 24 f.p.s. is both ample and satisfactory, thus making it unnecessary to add an electric motor and the cumbersome storage batteries which would be necessary to furnish power, in view of the amount of filming done on locations where current is not readily available.

Frank Gallagher's accomplishment, in converting his Bolex to a fine professional job, gives added weight to the growing contention that there is a definite need for a thoroughly professional 16mm. camera for serious movie makers outside the strictly commercial production field.

Obviously, details for altering the internal mechanism of the camera are too complex to be described here, much less understood by the average owner of a 16mm. Bolex who is not likely to be even remotely familiar with this part of his camera. However, anyone seriously interested in undertaking a similar conversion may communicate with Mr. Frank Gallagher, 162 Tenean Street, Boston, Mass.

## Reviews of Amateur Films

• Continued from Page 90

into a residential section of the city.

In the city park, he falls asleep on a bench and dreams he's in heaven where an angel brings him all sorts of good things to eat. He awakens from dream with a start and goes wearily on his way. Presently he passes an office building, sees a sign: "Man Wanted—No Work—Good Pay." He enters and applies for the job. Place is a questionable doctor's office. Doctor puts tramp in chair and ties him up, then orders large tray of food which he eats himself, stating he is conducting a test on the tramp. At this the tramp faints.

Three men in white enter office and seize doctor who, it seems, is an escaped lunatic. Tramp is revived by nurse and given food. He goes out on street again, this time to beg some new clothes. He knocks at one door and a woman responds. She gives tramp some clothes and he goes into her garage to change. Final scene shows tramp emerging from garage, picking up discarded clothes and walking away.

Obviously, the ending is very incomplete. In fact the entire picture is loosely put together. The shooting script was not properly developed to carry the story smoothly. As a consequence, the picture, at times, leads one

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K125—Down on the Farm  
K126—Merry Christmas  
K127—Here Comes the Bride  
K128—Off on a Honeymoon  
K129—Happy New Year. Everybody

K130—The Nite Before Christmas  
K131—We Celebrate the 4th of July  
K132—Our Vacation Trip South  
K133—Our Vacation Trip North  
K134—Our Vacation Trip East  
K135—Warlike Influences Around Us  
K136—Autumn  
K137—Down to the Beach  
K138—Wintertime  
K139—Circus  
K140—Easter Parade  
K141—Our Garden  
K142—Trains

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off into what appears to be an interesting situation only to end the situation abruptly without explanation. More careful analysis of professional photo-plays should enable this filmer to improve this phase of his movie making.

Photography is fair. The camera, evidently used pretty much without tripod, seemed to jump around quite a bit. Also, there was a marked absence of story-motivating closeups where they would do most good.

While composition and photography of the subtitles are commendable, composition of text of many titles could be improved. Such titles as "Oh, thank you!" are unnecessary and the thought implied is easily conveyed in the action.

Another error was the failure to properly introduce the central character in a closeup at the very beginning of the picture. In spite of all these criticisms, however, the picture indicates that Manoville tried, and he deserves the 2-Star Merit Leader awarded for his effort. He credits brother members of the Amateur Motion Picture Club of Saint Louis with valuable assistance in making the picture.

## Movie Aids Polio Drive . . .

• Continued from Page 97

fully watch, Donna is brought out on a stretcher and placed in the ominous-looking black sedan to be rushed to the hospital.

Here it is discovered both legs are paralyzed by polio. For long months she lies sick, but summer finally comes again and Donna is able to return home to live with her parents, returning to the hospital regularly for treatments.

Her visits to the hospital are made possible through the Crippled Children's Council, which also provides calipers for her legs and proper shoes that she may walk. A member of a service club volunteers to take Donna back and forth to the hospital in his car. At home she is given extra milk, eggs, fruit and fresh vegetables she needs through the Service League of the War Memorial Children's Hospital.

Soon Donna grows strong enough to have one caliper removed and slowly she regains normal use of one leg; learns to walk again with one leg still braced. She and her mother are then told about Blue Mountain Camp, situated on Georgian Bay of Lake Huron, where expertly trained nurses have charge and give special treatment to the children according to their individual needs.

Child eyes change from sadness to joy as girls and boys enjoy playground swings, go up and down on teeter-totters, or splash in the waters of the bay. For three weeks the children are given



this outdoor life by the council. The picture shows several youngsters from London being transported by bus to the camp. Producer Jones followed with his camera to picture them naturally, thus to show the great good accruing to these stricken youngsters through the treatment and care afforded by facilities of the London Crippled Children's Council. At the end of the summer, Donna has regained her health and closing sequences show her happily rejoining her playmates at school.

Making a 16mm. motion picture was completely new to members of the London Little Theatre who contributed their services as actors and technicians. Orlo Miller contributed the screen story; Ward Cornell assisted with lighting the interiors; Blanche Tancock and Ena Hogg assisted with the direction, and John Sullivan contributed much in an important role in the picture.

According to Jones, filming the picture occupied four days—two for exteriors and two for the interiors. The tedious job of editing and titling was shared by two of the Little Theatre members. Titles for the picture were many and were handlettered by Mr. Jones, a task which, together with the filming, required an additional 80 hours. Over 800 feet of 16mm. Kodachrome was shot in production, of which approximately 625 feet were used in the finally edited version. Film and other costs were financed by the Community Chest with Jones and members of the Little Theatre contributing their services gratis.

To say that there is opportunity in every community for the production of a "Horizons of Hope," is something of an understatement; there is an actual *need* for such films in every community, large and small. It is a project that should be considered by every serious amateur or cine group ambitious to turn their talents into good for the community. Invariably, Community Chest agencies or service clubs will gladly underwrite the cost of film and other material incidentals for films of this kind, once their exploitation value is clearly demonstrated.

In contributing of his time and talents to the production of "Horizons of Hope," John Jones has greatly advanced the fight in his community against polio. It is a contribution that cannot be measured in terms of dollars and cents. While making the picture has added much to his experience and prestige as a movie maker, the real pleasure is the knowledge that through a more informed public, a greater response followed that now insures adequate funds for the rehabilitation of London's polio victims.



And what a picture-takin' time it is for camera fans! Victory farmers in every backyard, happily planting hopes . . . youthful Babe Ruths and Ty Cobbs at their backlots baseball . . . sidewalk roller skaters . . . humming-top contestants . . . or maybe marbles. Pictures that grow in importance with each passing year.

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## Movie Of The Month For March

• Continued from Page 101

building has been removed to permit entrance of the machine.

After the camera follows the truck, shows it backing up to front of the store, careful photography pictures the complete unloading operation quickly and interestingly. Transfer of machine from the truck to floor of the shop was a task similar to unloading a locomotive. Sturdy iron rollers, heavy timbers and heavy jacks were employed. These in the hands of skilled movers make the moving job interesting—the kind people often stand around on the street for hours to watch. Richards captured the most interesting operations with his camera. If he made lengthy or repetitive scenes, as is so often done in shooting subjects of this kind, he skillfully retained only the most important and trimmed these to the minimum of footage at the editing board.

This sequence is cut just right—just enough of each operation is shown to permit ready grasp of it; and, of course, most of the action is shown in closeup. There was a clever motive in this beside the purely cinematic requisite: it was to avoid giving a complete view of the huge machine at any one time. The spectator catches frequent glimpses of a portion of the monster, resplendent in glistening red enamel finish, but never sees enough to answer the question that has, by now, been established in the minds of all—"What Is It?"—in spite of the closeup of the catalog page which appeared earlier.

"Featuring the machine as importantly as the players," said Richards, "was purposely done to lend to the machine something of a personality and thus further enliven interest in the picture."

The machine now inside the building, workmen set about replacing the store front of brick, wood and glass. Two weeks later, the machine is in place and ready for operation. At last we are given a fair look at it. A machinist is readying it for a job. Adjustments are made, the motor started, then a crankshaft from an automobile motor is mounted in the lathe and the grinding wheel placed in contact. Nicely planned closeups show all of this and more: the wheel grinding the bearing; how surface of the bearing is lubricated with a constant flow of oil, etc. The shaft is finally removed and a careful inspection made by Penniman and Richards of the work performed by the grinding machine, and the picture closes with the title:

"And that, friends, is one way to spend \$13,200.00!"

One of the things that stands out most in this picture is the fact there isn't a superfluous frame of film anywhere. It is well photographed with skillful editing to support it. The titles are few and well executed, yet the interest builds with each scene that leads to the final revealing sequence.

"I learned something important in making this picture," said Richards. "I needed interior lighting and as my white photofloods were about finished, and I could purchase no more locally, I used blue daylight-type photofloods, which were obtainable, with regular Kodachrome indoors."

"Although this required slightly more lamps than if I had used white photofloods, it did away with the need for compensating filters and the need for two types of Kodachrome film. In the future, I shall use this combination altogether in shooting indoors."

In furnishing additional technical data, Mr. Richards said titles were made with aid of Mitten block letters and made large enough to be photographed at a distance of 38 inches from camera, which made unnecessary the use of a supplementary lens. Plenty of light was poured on the titles which enabled stopping down the lens for maximum definition.

For other movie makers to whom lack of a concrete idea for a picture is second only to lack of film, "A Major Investment" offers a fine example of how an otherwise commonplace incident, in the course of one's business, can be filmed and made the basis of an interesting picture—interesting to others beside himself and family, we mean. And that should be the goal of every amateur—to make movies of general rather than limited interest. "A Major Investment" certainly succeeds in this.

## Making Movies For Money...

• Continued from Page 104

is distributing "Beauty Brevities," "Starlet Revue," "Sarong Girls," "Screen-Up Girls," "Lorelei," "Diversion," and "Glamour Newsreels" number 1, 2, 3 and 4.

Richter Film Laboratories in Hollywood have reportedly acquired sales rights to "Screen Album," "Farmer In The Dell," "Hollywood," "Zoo Animals," "Ever Since Eve," "Sport Life," "Dangerous Curves," and "Cinderella," the classic 100 foot Kodachrome subject described in the June, 1944, issue of HOME MOVIES.



Reviews of Caloia's films, which have appeared from time to time in HOME MOVIES, stressed the superlative quality of his photography. Admittedly, Caloia has good equipment—a 16mm. Bolex camera and all accessories—and knows how to use it. But still more important is his skill in picturing a subject in a thoroughly artistic and professional manner; in knowing how to impart continuity and build interest in short screen subjects.

His "Screen Album" picturing over 75 prominent Hollywood movie stars is but one example. Comprising shots of the stars captured at various big Hollywood film premieres, each is so skillfully photographed and edited that an interesting continuity is maintained and brought to good climax in the closing scene.

Whenever a bathing beauty contest or any other event is held in Southern California in which feminine pulchritude is put on display, Caloia surveys the proposed event in advance, figures out its continuity and pictorial possibilities, and gets the event—and the

girls—properly filmed on Kodachrome—often adding a few tie-in shots later for continuity. These "Glamour" films are then placed in hands of distributors who market them in both 8mm. and 16mm. prints.

More recently, Caloia's services as a cinematographer have been engaged by several 16mm. film producers. An important assignment was with Richter as cameraman on "A Christmas Fantasy," a delightful holiday story film produced in Hollywood. Other assignments followed from producers of training films.

What started out as a pleasant hobby for Caloia has become a promising business opportunity, and one is not surprised that already he is laying plans for entering the field of 16mm. production of industrial, training and educational films.

So, you see, when HOME MOVIES acclaims a film the Movie Of The Month, or tenders it an award in its Annual Amateur Contest, you can reasonably expect something important to come of it and its producer.

## Recording With Projector . . .

• Continued from Page 103

In use, the lamp is mounted so that the disc is "seen" nearly edge-on by the slit. Screwing the bulb into any lamp socket and observing the apparent brightness of the disc from different directions will show that this gives the brightest image. This is due to the fact that the light comes from a glowing layer of gas rather than from an incandescent surface. Since only one of the electrodes will be lighted when the bulb is used for recording, it should be placed so that the dividing line between the electrodes is vertical.

There is just enough space to get one electrode under the optical system. Since the lamp is in rather cramped quarters, instead of building a lamp house around it, we simply wrap it with black tape and insert a felt collar between the lamp and the slit to eliminate stray light. The normal exposure time of the film as it moves past the recording beam is about 1/7000 of a second which indicates that light from the argon lamp is powerfully actinic. Even stray reflected light will make marks on the film. Since the projector is not provided with a light tight case, we do our recording in a dark room. At night, it is easy to darken one room in a house sufficiently, but a safelight is necessary to provide illumination during operation of the projector-recorder.

In our experiments the recorder has generally been used with a small seven-watt amplifier with the argon bulb connected directly into the plate cir-

cuit of the output tube, a 6L6G. Unfortunately the argon bulb cannot be connected to the projector amplifier in place of the loud-speaker directly. There is no reason to believe that it could not be operated in this manner if suitable provision were made for coupling and for providing the necessary polarizing voltage. While we have not done this, it has an early place in our future experiments.

To find out what may be expected from this glow-lamp as a recording lamp, try letting it shine directly on the projector photo-cell. If the recorder is connected to a phonograph pick-up and the projector amplifier is on, the music will be heard in the projector speaker. Properly adjusted the quality of reproduction will be excellent. If the volume control on the phonograph is turned too high, a raspy quality will be obtained which is evidence that the glow-lamp is overmodulated. If the volume is adjusted for good quality in this direct reproduction, the quality should be good in the film recording.

Reference to the figure will give a good idea as to the correct position and tilt of the glow-lamp for best results, but only experimentation will actually achieve the ideal adjustment. In finding this position, the projector photo-cell and amplifier can be used to advantage. With the recorder unit fastened in position and being fed from a phonograph pick-up, the projector sound system is turned on and the position of the lamp changed until the music from the



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phonograph is heard with the best volume.

It won't be very loud at best because not much light gets through the slit, but our experience has been that if the beam is bright enough for recording, the photo-cell will pick up enough to give a clearly audible reproduction. The position of the slit can be roughly checked by leaving the lamp unmodulated and running a good sound track through the projector, adjusting the position of the slit to get best reproduction.

After the adjustment has been checked in the above manner, test recordings are then made to determine position of the slit. The best source to use for this is an audio oscillator (which may be borrowed from a radio amateur or technician) adjusted to about 5000 cycles a second. If an oscillator is not available, a phonograph record of some high-pitched reed instrument may be used. Use the same portion of the record for each test. This will allow a ready comparison of the fineness of the lines. The test in each position will for economy's sake be short, but don't make it too short.

It should be remembered that the sound drum is friction driven by the film acting as a belt, and until it comes up to speed the film will be slipping on it and moving irregularly. Thus, during the first few inches of film travel, normal recording will not result. A series of tests should be made, starting with the slit a little to one side of the expected "best" position and then advancing the screw an equal amount after each test. Inspection of the developed film will show which position gives the most clearly defined lines.

In actual recording we have found that the high-frequency response of the glow-lamp must be boosted by turning the amplifier tone control to "high" or "treble". The bass response of the lamp is excellent.

And now a few suggestions about handling the film. Positive film (which is all we have been able to obtain) will produce a good track if conditions are ideal, but it is at the lower limit of usable sensitivity. Exposure to mercury vapor for from twenty-four to forty-eight hours either before or after exposure will practically double the speed and make it easy to get enough density. A most convenient method of carrying out hypersensitization is by the use of a "Sensigraph" capsule, sold by superior Bulk Film Company, 188 W. Randolph Street, Chicago 1, Illinois.

Development of positive film soundtracks seems best carried out with a fairly vigorous developer. We use a standard paper developer, D-72, but diluted with only one part of water to one part of stock solution instead of the usual two parts of water. Develop-

ment is carried out for about 5 minutes. For consistently even development, we found that a drum is best; but a rack may be used if agitation is thorough and continuous.

Of course short test lengths can be run back and forth through a tray of developer like a Kodak film. In general it will be found that best results are obtained with a sound track which looks much lighter than that found on commercial films. This is a characteristic of this method of recording and is due to the fact that one is working on the under-exposure part of the characteristic curve of the emulsion. A discussion of the sensitometric problems of glow-lamp recording would be interesting and enlightening to the advanced worker, but it is not at all essential to achieving usable results.

The simplest method of combining such a sound track with a picture is by post-recording. The picture is developed as a negative, edited and then printed on the same film on which the sound track is to be recorded. If a script is prepared and timed to keep pace with the projected negative, then the commentary can be timed to follow the action very closely—no lip synchronization, of course! Trials should be made as to printing time to insure that the picture print will develop to the proper depth and contrast in the same developer and developing time that must be used for the sound track.

If it is desired, the sound track originally recorded may be printed with a picture negative onto a third "composite" print. This would ordinarily be resorted to only in making a synchronized recording. We are now working on the problem of synchronizing a camera with this recorder and expect soon to be ready with a method which can be used with the camera spring driven, hand cranked or motor driven, using only the simplest of equipment and no synchronous motors.

Experience in disc recording will certainly be a help to the amateur attempting the sound recording method described here; but it is by no means a prerequisite to success. Whatever your background, even if you have used commercially-built equipment for sound-on-film recording, you will find a real thrill in projecting for your family and friends your first completely home-made sound film. We quite realize that many improvements are still possible in our methods and equipment. Development, we are sure, will be more rapid as more people experiment with this idea.





# Larger Projector Reel Capacity . . .

• Continued from Page 100

film are to be screened. Parts for the gadget cost approximately \$8.00.

The unit consists of the base—a panel of wood 1 inch thick and 9 by 10 inches in size as shown in Fig. 4. Moulding tacked on top surface forms a well to accommodate projector base. The extension arms are attached to this base as is the small auxiliary takeup motor. In addition to the base, parts necessary to complete the unit are as follows:

- 1 pc. 1-inch strap iron 20 inches long.
- 1 pc. 1-inch strap iron 29 inches long.
- 2 16mm. reel spindles (the type used for special arm accessory on Kodascope models C, D, K and L and obtainable from Eastman Kodak Co.)

1 40-inch length of projector spring-belting.

1 110-v. motor with reduction gear (similar to type used in window displays.)

2 pcs. 1/4-inch (I.D.) brass tubing 1 inch long.

First let it be explained that the motor may not be required where this gadget is built for another model or make of projector. With some, all that is necessary is to fit a wooden pulley over the takeup reel shaft and connect this by belt with the takeup spindle on the lower extension arm. Where this plan is followed, part of the lower extension arm must be cut away, as shown in Fig. 4, to permit passage of the belt. In my own case, where a Bell & Howell projector is used, I find the auxiliary motor more satisfactory, as the projector spindle had a tendency to slip when the large take-up reel was well loaded with 500 or 600 feet of film.

The following is step-by-step instruction for making the gadget: On the bottom of the base board, 4 1/4 inches from the right hand 10-inch side, cut a slot 1 inch wide by 4 inches long by 1/2 inch deep. The 29-inch piece of strap iron is inserted in this groove and bolted in place after drilling two holes in the iron, and corresponding holes in the wood base board. Flat headed bolts are used and countersunk, leaving a smooth flush surface. That section of the bolt which protrudes beyond the bottom surface of the base board is then cut off.

Bend the strap iron at right angles to the base. This can be accomplished by pulling the iron against the edge of the base or inserting the 4-inch slot end in a vise and hammering the free end to shape at a square right angle. Seven inches from the base, bend the strap forward at about a twenty degree angle. Bend the other end of the iron around one of the pieces of 1/4-inch

brass tubing which acts as a bearing for the spindle. A small oil-hole can be drilled afterward through the iron and tubing for lubrication. Inserting the reel spindle in the tubing makes the feeding reel ready for operation.

Cut another slot in the bottom of the base 1 3/4 inches from the right hand side, 1 inch wide by 4 inches long by 1/2 inch deep. Bolt the 20-inch piece of strap iron in this groove in the same manner as before. Bend the other end around the second 1/4-inch piece of brass tubing and insert the take-up spindle.

Mount the motor on the base board so that the spring belt is in line with the take-up spindle pulley wheel as shown in Fig. 3. Set the projector on the base board so the film comes straight down from the feed reel and out to the take-up reel in a straight line. With projector thus aligned, mount pieces of molding along the front and the two sides of projector base. This assures a permanent place for the projector so that film will always be in line as shown in Fig. 2. Glue a piece of sheet cork or felt to bottom of the baseboard to prevent slipping and scatching of table top. Paint top of the board and the strap iron with flat black paint for a finish.

Reels for 800, 1200, or 1600 feet of 8mm. film may be made from 16mm. feels of similar size. All that is necessary is to bend up the tabs holding sides of reel to the core, remove the core and reduce its width by cutting to that of 8mm. film, and replace the sides, securing them in place by bending the retaining tabs.

## Easy-to-build Junction Box . . .

• Continued from Page 105

need for searching for baseboard outlets is eliminated.

For the special outlet, I ran a length of BX (flexible metal conduit covered wire) from our meter fuse box to an outlet box placed near the cellar stairs. This gave a current source of 25 amps directly from the meter. I say 25 amps because that is the capacity of the fuse in the "juicer," whereas a 30 amp fuse protects the line at the meter box. Should I overload the "juicer," the 25 amp "juicer" fuse will blow first. It is then a simple matter to replace the fuse in the "juicer" instead of using precious time in suspending shooting, losing the mood of the acting, etc., while a trip is made to the meter box to replace a fuse.

When it becomes necessary to set

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up for another scene, the "juicer" is moved over to the new location along with lights and camera, often without the need of even disconnecting the extension cords, and the new take made.

Now for details necessary to construction of the "juicer." It consists of a box-like frame, 14" by 14" by 7". Top is a panel of Masonite recessed about  $\frac{3}{4}$ " below top of frame. As may be seen in photo, switches, outlet receptacles and voltage controls are mounted flush on this panel. Specifically, these consist of fuse block with fuse, rheostat and receptacle, a double-pole-double-throw snap switch, a combination snap-switch and outlet, two small toggle switches, and two duplex base outlets. The arrangement of these is shown in the wiring diagram.

The D.P.D.T. switch is of the type sold by electrical supply houses for reversing motors, and the rheostat is nothing more than a standard Dim-A-Lite unit with a sliding control knob added to facilitate smooth operation. This is shown in detail in the wiring diagram sketch.

This latter feature was incorporated in the "juicer" so that this gadget could serve as a convenient current supply when projecting movies. In such instances, a floor lamp intended to furnish room light between pictures, is plugged into the receptacle controlled by the rheostat, and in this way, the room light may be gradually dimmed or turned on again for a more professional screen presentation of pictures.

The cost of construction of this gadget was comparatively negligible and most of the electrical items are still available from dime stores or electrical supply house. If you are getting a little tired of tripping over short extension cords, having plugs pull out in the middle of a take, or in encountering the agonizing complaints of your family thespians suffering under your battery of brightly lit photofloods, get out your toolbox and set to work on construction of the "juicer." It'll make a whale of a difference in the enjoyment of your future moviemaking.

## Campaign Cinematographer . . .

• Continued from Page 111

reinforcements made a bold thrust at foot of Kaoli Kung mountains. The Chinese captured Pingka May 15. Japanese reinforcements from the Lungling-Mangshih area counterattacked in force and retook the fortifications May 23.

Hedge with his Eyemo camera documented all this action including part of the following siege in which the Chinese Army beat off more Japanese columns trying to reinforce their garrison at Pingka and again liberated the city September 23.

"Shooting" combat in the Pingka area at considerable personal hardship and hazard over a period of several weeks is the most exciting of his U. S. Army Signal Corps photographic assignments, according to Hedge. However, a more interesting though peaceful job, to his mind, was photographing 75 stage, screen and radio stars at Madison Square Garden, New York City, back in April, 1943.

Hedge's motion picture experience goes back some years. He wrote and produced North Dakota's first full length movie, "Campus Days," in 1935, and also produced a number of local newsreels and travelogues plus educational pictures for agricultural use in North Dakota.

In addition to his position as principal of the Dodge High School, he managed motion picture theaters at Dodge, Werner and Dunn Center, all in North Dakota. During the school

vacation in the summer of 1941 he was owner and manager of a roadshow featuring the movie "Hitler — Beast of Berlin."

He is the son of Mr. and Mrs. W. J. Hedge of 136 8th Ave. West, Dickinson, N. D., and an alumnus of both State Teachers College, Dickinson, N. D., and the University of Montana. Active in both professional and civic affairs, he holds membership in Phi Sigma Pi, a professional education fraternity; the Church of the Nazarene; and such student organizations as: Pi Kappa Delta, national honorary forensic fraternity; and Alpha Psi Omega, national honorary dramatic fraternity.

Since his induction into the Army, Hedge has served at New York City; Camp Crowder, Mo.; Fort Jackson, S. C.; and in India and China. He arrived in India February 8, 1944 and after a short duty there was flown over the Himalaya "Hump" to China and attached to Y-Force to photograph the start and early decisive phases of the C.E.F.'s Salween Campaign. He was awarded the Good Conduct Medal at Camp Crowder and was promoted in the field in China to the grade of Technician Fifth Grade. For his services attached to P-Force Operations Staff in the Salween Campaign, Hedge is entitled to wear a bronze star on his Asiatic campaign ribbon.

## Experimental Workshop . . .

• Continued from Page 109

camera without aid of a titler. It calls for making a "square" similar to a carpenter's square which may be placed over one corner of title to provide a guide for centering camera by viewing title through viewfinder. As shown in diagram, the additional area provided by the temporary square takes care of parallax when lining up the title through camera viewfinder.

The first step necessary is to determine the amount of offset between the camera lens and the viewfinder. In the case of my Filmo "8", the lens center is  $\frac{15}{16}$ " below and  $\frac{21}{32}$ " to the left of the finder. Therefore, I constructed a square from heavy cardboard 8 inches on one side and 6 inches on the other. The 8-inch side was  $\frac{15}{16}$ " deep to correspond with the amount of horizontal offset between lens and viewfinder, and the 6-inch side  $\frac{21}{32}$ " deep to correspond with the vertical offset.

Thus by viewing my title cards with the square representing the limits of the title area as seen in my view finder, my camera lens is centered accurately upon the title card.—M. J. Jensen, Lake Preston. S. D.

## Reinforce Splices

A remedy for chronic splice-parting is the reinforcing of all splices with transparent scotch tape. On shiny side of film, apply short piece of tape the width of the picture frame.—E. F. Greene, Seattle, Wash.

## Film Processor . .

• Continued from Page 110

office, sales and service employees; the convenient space-saving recording on film of fundamental business data; are proven uses of this equipment. Processing of film for public relations, for product showings and exhibits, for television commercials and other company activities, are but a few of the other profitable uses to which this compact processing unit may be put.

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

# T I T L E S With Story Ideas To Match

By EDMUND TURNER

**WITH MARCH** comes spring, and with spring, house cleaning, which suggests the following home movie plot: It's dad's day off. Mother decides to clean house, drafts dad for the job, then hands him mop, pail and broom. Dad complains: "Can't you afford to hire a maid? What do you do with all your money?" Mother answers: "Saving it for a rainy day." Dad reluctantly sets to work. Closeups show him skipping lightly over the dust spots, all the while looking cautiously about to make sure mother isn't keeping an eye on him.

After sweeping the floor, he aims to hide dust under the carpet. Making sure he is unobserved, he quickly lifts edge of carpet. His eyes open wide in surprise, for concealed under rug are several five and ten dollar bills—mother's savings! He hastily pockets the money, grabs his hat and cautiously slips out of the house, ostensibly to make whoopee. A dissolve here indicates passage of time. Dad returns home. Mother confronts him with fire in her eye, asks: "Well, where is the money?—AND DON'T LIE TO ME!" Dad hands her a deposit book with the admonition: "In the bank—where it belongs!"

**PLAYROOM GUESTS** as well as members of the family can furnish many interesting situations for your movie camera. Main idea is to work in plenty of laughs. Stage a billiard contest with interest centered upon a clowning individual making shots in all sorts of ridiculous positions. Effect of his shots can be shown in trick photography—by moving balls around table and into pockets by hand and filming each movement cycle by stop motion. Stage a card game, and by means of holding camera upside down, show the card a man has just played, hopping back into his hand again. When he needs an ace to complete a royal flush, he merely reaches into the air for the card which magically appears—by means of stop motion photography.

Picture another guest playing table tennis blindfolded without missing the ball. Make the blindfold of cheesecloth to facilitate seeing the ball. A game of darts can be climaxed by an argument by two male players who bend over the target, backs to camera, to measure the dart marks. A careless player tosses another dart without first looking at target, striking one of the disputants in seat of pants to end the argument—and the picture.

**WHAT BETTER WAY** to keep actively in touch with mother in a distant city than by sending her a reel of movies at intervals? If she hasn't a projector, she can have the film screened for her by friends or her local camera store will oblige. Begin the film with closeup of member of family writing mother a letter—an old idea, but always good. The sentences filmed closeup will serve as titles to introduce the action or sequence of scenes that is to follow. Make your scenes tell a story. Don't just shoot snapshot fashion while Junior stands looking straight at camera. Give him something natural to do while you shoot. If he got a pair of new skates for Christmas, show him putting them on, making his first trial skate on the sidewalk in front of the house; and, of course, keep the camera running as he takes those spills. End the sequence with shot of Junior still skating but with pillow tied over seat of his pants to ease his falls. Mother, sister—and you, too,—as well as other members of the family should be filmed similarly in situations that will appear interesting on the screen and perhaps produce a laugh or two.

**OF ALL CHILDHOOD** games, little girls like to play house best of all. If there is a small daughter in your family, you can turn her playtime into a fine opportunity to make a story film. Have her dress up as grown ladies do, care for her doll which will be her "baby," and encourage her and her playmates to carry on with their game by sewing, washing, going to market, preparing tea, and having a tea party—invariably the climax of every "playing house" session.

Having the doll take sick gives opportunity to call into the picture another playmate as the doctor, and the doctor-and-nurse set the child got for Christmas. One filmer who followed this theme, caught the unplanned breaking of a doll and pictured the consequential activity: taking the doll by ambulance (a boy's express wagon bearing a red cross) to a doll hospital; closeup of the doll doctor at work metamorphosing the victim into a new doll; and of the child's cheerful return home with the doll good as new again.





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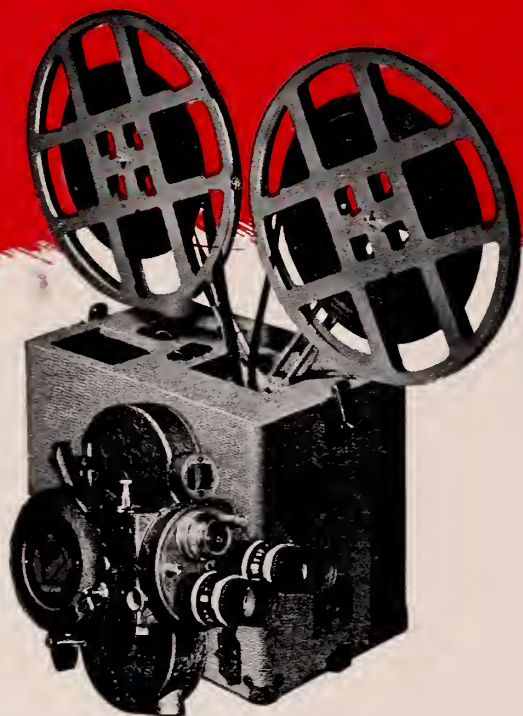
## THIS ISSUE

- ◆ Employee-Made Training Films
- ◆ Plans For A Cellar Cinema
- ◆ 16mm. Theatre Newsreel

APRIL • 1945



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# home MOVIES

Reg. U. S. Pat. Off.

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VOL. XII

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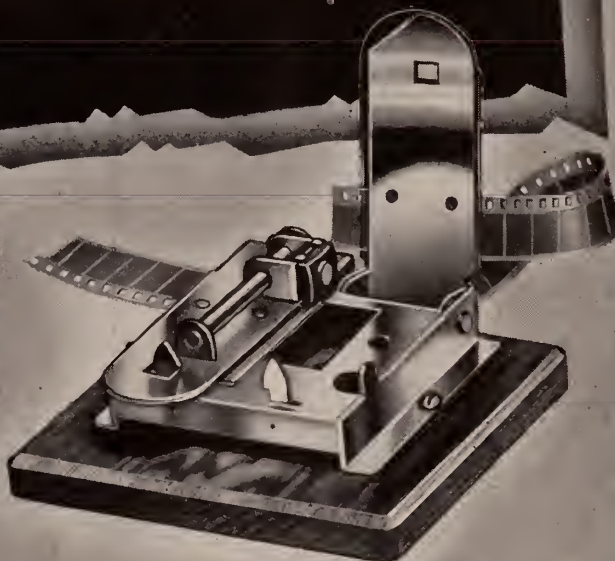
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# REVIEWS...

## of Amateur films

B Y J . H . S C H O E N



**FATHER'S DAY OFF**, 75 feet 8mm. black and white, is a humorous movie made by Mylton K. Leonard of Torrington, Conn., whose feature length photoplay, "Swamp Yankee" was reviewed in the March issue.

The picture is nicely introduced on the screen with a complete series of credit titles. The main title was photographed from a title card which appeared in a previous issue of *Home Movies*.

The story begins with a man coming out into the backyard of his home. He observes the bright sunshine, decides to go fishing. He goes into the garden and begins to dig for worms. His wife, noting all this wasted energy from her kitchen window, screams to him to get busy with hoeing the garden. She comes out into garden, upbraids the husband and thrusts a hoe into his hands with orders to get to work.

This the henpecked spouse does with reluctance. While toiling thus, he observes two pretty girls in bathing suits sunning themselves on a neighboring lawn. He waves and flirts with them. His alert and irate wife observes this and calls to him to keep his mind on his work.

Later, his wife comes out of the kitchen and finds other chores for him to do, thus delaying the prospects of going fishing. The man gets angry, flies into rage, and flings the hoe into the air. It comes down in the chicken pen, killing one of his prize pullets. This adds further to his troubles with his wife now constantly at his side giving him more chores to do.

Finally, he takes off his trousers and hands them to her saying, in effect, that "If she's going to wear the pants in the family why, then, she might as well put them on and wear them!" With this he stalks off and into the house, ending the story.

Photography of this picture was only fair, due to underexposure which pre-

vailed throughout—about one full stop. There was an absence of good, story motivating reaction closeups, too.

The story idea is good. As developed, it is a little weak at the ending. The way the story started out, one expects to see more of a surprise comedy twist develop in the final sequence.

Titling, with the text typewritten, was well done and the only criticism here is that the letters should be more dense to make for easier reading. This could have been insured by using a fresh black typewriter ribbon.

Mr. Leonard reports that no exposure meter was used. The picture was filmed with an Eastman model 20 Cine-Kodak equipped with f/3.5 lens without tripod. The story was filmed in the space of two hours time one Sunday afternoon. There are but four splices in the entire film, which indicates the accuracy with which all phases of its making were handled. Good effort in spite of equipment handicaps was rewarded by a *Home Movies* 3-Star Merit Leader for this film.



**SONG OF THE RIVER**, 400 feet 8mm. Kodachrome is a somewhat misleading title for a comprehensive record film of Campfire Girls life and activities produced by A. W. Benjamin of Cleveland, Ohio. This film traces the activities of a group of Campfire Girls on an encampment. The camera shows the daily life, activities, etc., and there is a running gag of a little girl who continually carries a bottle of citronella wherever she goes to ward off mosquitoes.

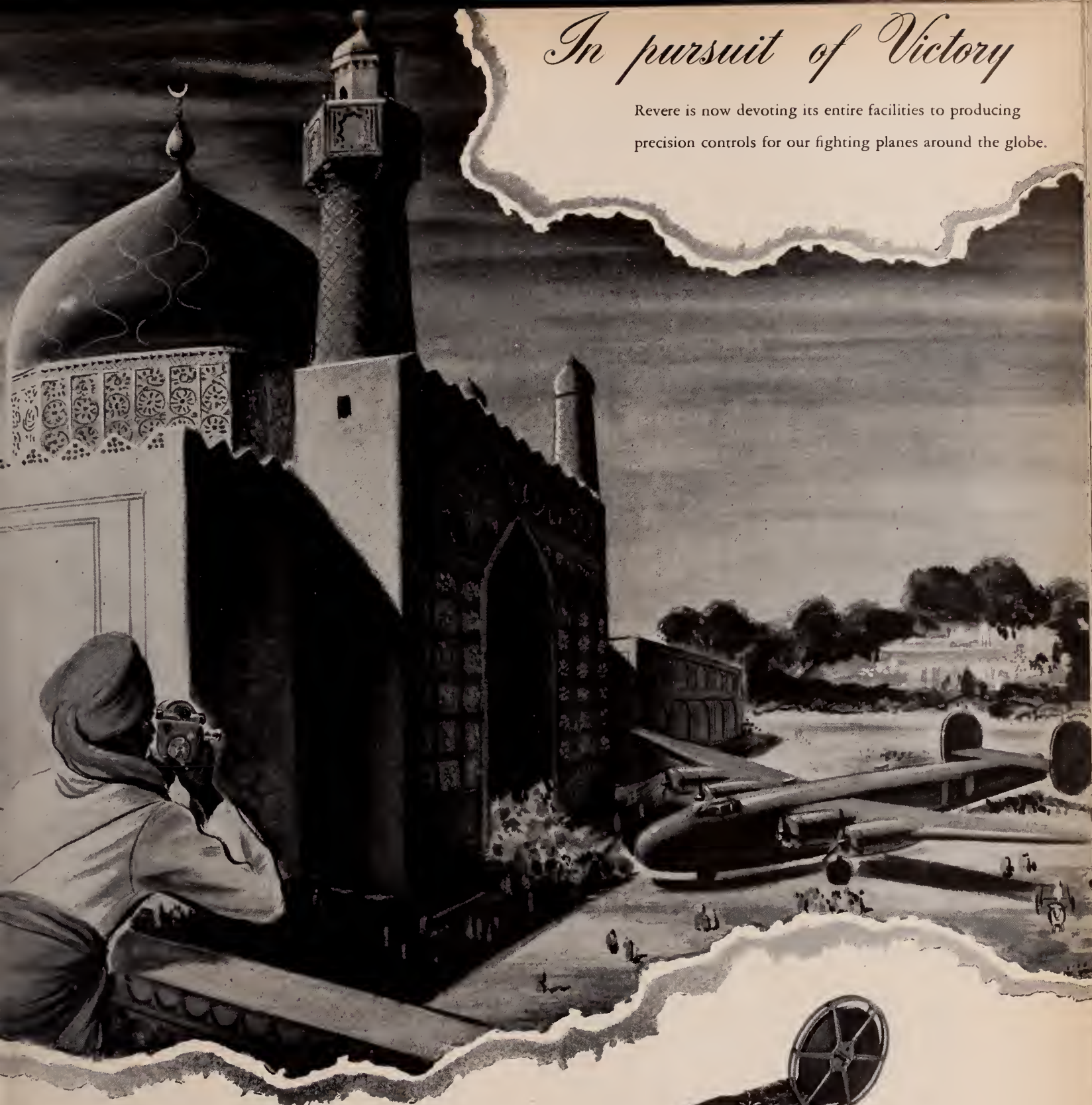
The girls are shown in typical activities of a day in camp: arising, breakfasting, washing dishes and making beds, playing, hiking, etc. The camera follows various groups of girls on an overnite hike; a canoe trip; a horseback ride; and shows how they conduct themselves and demonstrates the self-

• Continued on Page 167



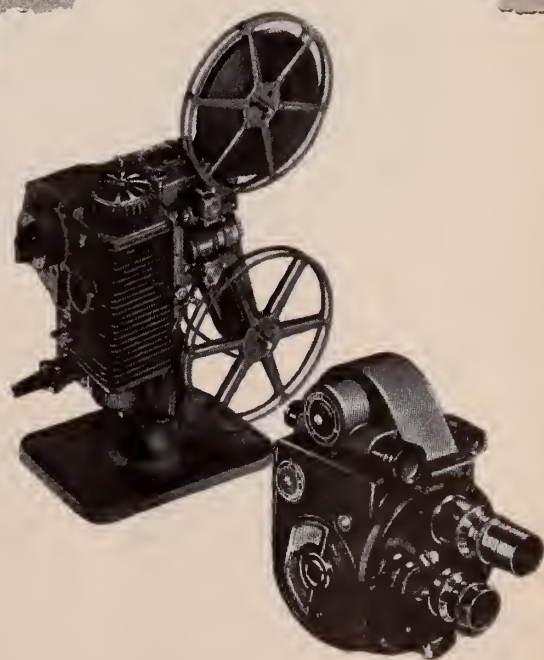
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# "I've Got A Problem!"

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

## TITLE CENTERING

Q: I am having trouble centering my titles. I have made several test strips to accomplish exact centering, and these test strips, when inspected under a film viewer, appear to be well centered.

However, when these same titles are projected on a screen, they are decidedly off center. Quite inadvertently, I recently projected some of my titles reversed in the projector and noticed that they screened more perfectly centered. How do you account for this?—I. F. S., Baltimore, Md.

A: Your trouble seems to lie with your projector. It is probable that the frame aperture in the film gate is not perfectly centered with relation to path in which film travels, and that actually part of the frame area is being cut off and not projected. Would suggest you take projector to your dealer for further inspection or refer the matter to the manufacturer.

## KEYSTONE BACKWIND

Q: Where can I get plans and data for making a backwind and frame counter for my 8mm. Keystone camera?—J. C. P., Aldan, Penna.

A: Plans for building a backwind and frame counter and instructions for installing same in an 8mm. Keystone camera appeared in the July, 1943, issue of HOME MOVIES. We have a few copies of this issue still available, which may be had upon payment of 25c.

## HYPERSENSITIZING

Q: Can movie film be hypersensitized while wound upon regular camera spool? What developer is recommended for developing same, or can I send hypersensitized film to the manufacturer for processing?—A. Di N., Buffalo, N. Y.

A: Best results in hypersensitizing reversal film is had when film is left wound on camera spool and placed in airtight non-metallic container in which is placed a very small quantity of mercury. No special developer or reversal procedure is necessary to process hypersensitized film and such film may be sent to the manufacturer for processing in the usual way.

What hypersensitizing does, is to increase the sensitivity of the film, thus enabling you to get normal exposure results with film otherwise too slow to record the scene.

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# CINE ROUNDUP

## ★ News Topics of Interest in the Realm of Movie Making



● Citizens of Tomintoul, in the highlands of Scotland, were recently treated to movies by traveling unit of British Ministry of Information. After the show, projectionist was kept busy explaining operation of Filmosound projector to the highlanders who rarely see a picture show.

**High in the Highlands** of Scotland, a unique motion picture show was held recently for the people of Tomintoul, 1200 feet up in the Cairngorms, a part of the Grampian Range. Here, to the highest village in Scotland, came a mobile film unit of the British Ministry of Information to give a showing of their pictures, one of the 1500 such programs given in Britain every week. As these were the first cinemas ever presented in the community, it was the main event of the year. To many, it was their first opportunity to see a moving picture.

Advertised for weeks ahead, the show was the subject of intense discussion among all ages and classes from school-children to the local "Laird." Suspense gripped the whole village when snow fell early in the mountains and blocked the usual road to Tomintoul so that the mobile cinema unit had to turn around and attempt another approach.

It was dusk when at last the film van reached the village Memorial Hall which served as a motion picture house, the only one for miles around. The men of Tomintoul are sheep farmers, stone quarrymen or lumbermen—a tough and hardy lot whose entertainments are few and cinemas only rarely for those who visit the nearest town. Since many adults and most children had never seen a motion picture, none wanted to miss the event, certainly not the children.

The one-man cinema outfit carried a generator in the truck to provide A.C. current for the Bell & Howell Filmosound projector, there being no electricity in the Hall. The operator, who also drove the truck, ran the show. After the performance, he had to explain the working of the apparatus to the curious spectators.

A mixed program of 16mm. films were shown—news reels, documentaries and photoplays. Although there was no heat, the Hall was crowded. Admission

was free but a collection was taken to go to a war charity. Arrangements were made by the local Laird who entertained the guests after the show at a party at his Gordon Arms Hotel.

Tomintoul, remote and inaccessible, feels now that it is more in the center of events. As never before, the war has been brought into the lives of its 500 men, women and children through 16-mm. movies, and they know better than ever now how much they are a part and parcel of the world struggle.

★

A dictionary of terms generally used in motion picture production has just appeared under the title "Nomenclature for Motion Picture Film Used in Studios and Processing Laboratories."

Included in the booklet is a flow chart which shows for the first time the mechanics of the commonly used methods of film production from the shooting of the original sound and picture negatives to the making of the final release print for exhibition.

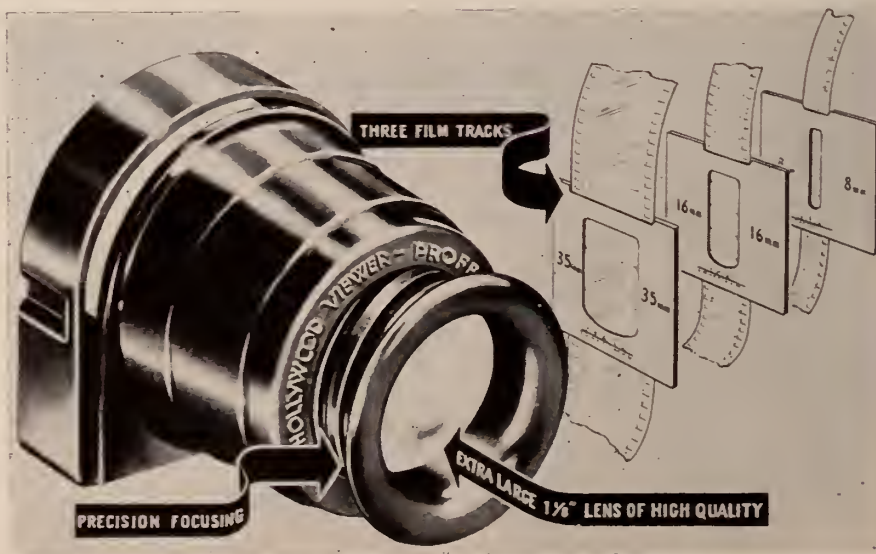
The booklet is printed by the American Standards Association, 70 East 45th Street, New York 17, N. Y., and copies may be obtained from ASA at 25c each.

★

The C.I.A.A. has made available to the United States Junior Chamber of Commerce four 16mm. motion pictures on Latin America which are to be shown during the month of April in observance of "Pan-American Day" April 14.

All are black and white sound films and are entitled "Bolivia," 20 min., "Rio de Janeiro," 18 min., "Wings over

● Continued on Page 169



● Here is a useful editing gadget offered movie amateurs by Craftsmen's Guild, Hollywood, that provides for viewing 8mm. and 16mm. movie films as well as 35mm. film strips and slides. Viewer is equipped with set of three masks—one for each size film as illustrated.



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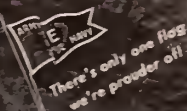


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# HOME MOVIES

Published in Hollywood

APRIL, 1945



• During the Sixth War Loan drive, War Information films were shown to over a million employees of industrial plants during lunch periods. Volunteer projectionists are again needed to handle such showings when Seventh War Loan drive gets under way May 14th.

## • For Beginner And Advanced Amateur

**E**IGHTY-SIX thousand, nine hundred and thirteen showings to 23,500,000 Americans!

That is the magnificent record of 16mm. films in the Sixth War Loan drive. And it is tribute to the thousands of 16mm. projectionists who enlisted for the drive, giving of their time and equipment to make the bond drive a success. Many State War Finance Committees have frankly admitted they could not have met their E bond quotas without the overwhelming contribution of 16mm. films and the sound projectionists who exhibited them.

And now we are on the threshold of the 7th War Bond drive. Again, 16mm. films will be employed to convey the importance of this drive to the millions of Americans throughout the land. Projectors will be needed and operators will need to volunteer services in order to make this contribution of 16mm. films even greater than that of the Sixth War Loan campaign.

Every experienced 16mm. projec-

# WANT TO SELL BONDS WITH MOVIES?

**Volunteer 16mm. Projectionists Needed  
For U. S. Seventh War Loan Film Shows**

B Y J A C K I R W I N

tor operator—particularly those with sound projection experience—can and should enlist his services in the Seventh War Loan drive. Those with their own sound projectors and equipment are particularly needed, but this doesn't mean that others cannot be of service.

In almost every city, there are schools with one or more sound projectors. There are churches and industrial organizations, too, with sound projectors,

and all of these can be put to good use when Uncle Sam starts the ball rolling on his nation-wide appeal to buy bonds in the Seventh War Loan drive. These projectors will need volunteer operators, and this is where willing and experienced 16mm. sound projectionists without equipment of their own come into the picture.

In the Seventh War Loan drive, the government hopes to put every 16mm. sound projector in the United States to work exhibiting O. W. I. War Information Films. War plants, civic and labor organizations, grange halls, industrial firms, retail and wholesale establishments, churches, schools and the individual sound projector owner will be asked to co-operate with the War Finance Committee in getting its screen messages across to as many people as possible between May 14 and

• Continued on Page 168

• Bond sales are an important part of every 16mm. War Bond film show. Here member of the A.W.V.S. completes sale of bond during show conducted by Brooklyn Chapter of the Reel Fellows.







● J. Ralph Boice, owner-operator of the Strand Theatre, Warsaw, Indiana, produces a 16mm. newsreel for exclusive showing in his theatre. These pictures show him at work producing a Strand News weekly release: filming (1), processing the film (2), editing (3), and projecting the picture (4) from the theatre projection booth.

Strand programs that Boice could hardly discontinue it, even if he wanted to—which he don't, without impairing the prestige of his theatre among the citizens of Warsaw.

The first issue of Strand News was put on the Strand screen on October 10th, 1938. It was shot with a model K Eastman Cine Kodak, a camera which is still in Boice's possession but reserved for family movies. Early newsreels were projected from the regular projection booth, a distance of 110 feet from the screen, with an Eastman Model G Kodascope which projected a picture 10½ by 14 feet at that distance.

Boice soon discovered that this projector, originally designed for parlor exhibition of home movies, was inadequate for theatrical presentation of his newsreel. If the newsreel was to meet with success, it would be necessary to project it with considerable more light. So he installed a DeVry "Challenger" projector which had a 1000 watt lamp. This projector was used for a year and

● Continued on Page 162

## 16MM. NEWSREELER

**Strand News, Home Town Newsreel, Now In Its Seventh Successful Year**

B y C U R T I S R A N D A L L

**T**HE March, 1940, issue of Home Movies carried the story of a unique 16mm. filming project begun a year and a half earlier by J. Ralph Boice, owner-operator of the Strand Theatre in Warsaw, Indiana. The project consisted of filming, and exhibiting in the

Strand Theatre each week, a 16mm. newsreel composed of scenes of local events.

Today, six and a half years after it was begun, this newsreel project is still going strong. In fact, Strand News is so firmly established as a feature of

● Below are frame enlargements from typical Strand newsreels which are produced entirely in 16mm. and cover most of the important happenings each week in Warsaw, Indiana. Strand News is projected from the theatre projection booth with a 16mm. arc projector.



### THRILLS AND SPILLS

Homer Rodsheaver and the Strand cameramen film some rare shots of surf-board riding on Winona Lake.

Strand News



Daredevil motorcycle riders of Warsaw and Columbia City stage thrills at Pioneers Playground.

Strand News

### THE COUNTY FAIR

The largest in Northern Indiana, annually attracts thousands to Warsaw.

STRAND NEWS



Ice harvesting on Center Lake

Strand News



Paul Lowman executes pet lion Congo. Here are pictures taken of Congo when just a cub

Strand News





# Judging The Club Contest Film

**Breakdown Analysis And Percentage Ratings Favored By Amateur Clubs**

**B Y J . H . S C H O E N**

● Impartial analysis of films follows where evaluation is made according to the various elements: continuity, photography, editing, titling, etc.

## ● For Beginner And Advanced Amateur

**J**UDGING a club movie contest places the judges in a position similar to that in a baby contest; if one's baby doesn't win — and what contestant doesn't expect his "baby" to place somewhere in the money! — invariably the judges are criticised for bias, partiality, or just downright ignorance.

Little wonder, then, that those who accept the responsibility for judging a club's contest films, do so with reluctance and trepidation. Some clubs have made concerted efforts to establish an equitable basis on which to evaluate contest films so that every participant, regardless of experience, ability and limitations of equipment, will receive due recognition for that intangible — effort.

Most of us know of instances where a prize-winning film is later compared with the non-prize-winners, and its right to an award questioned and argued pro and con. Well, it gets right back to the dilemma of the baby contest judge: the film contest judges must rely pretty much upon their own individual ideas of photographic and continuity values in view of fact no one thus far has laid down any hard and fast rules, as yet accepted universally, for evaluating amateur movie contest films.

In a great many cases, prize winning amateur films have been justified by the fact they were unusually interesting or entertaining, or that they displayed more than ordinary effort in the making on part of the producer, even though his lack of experience or equipment precluded a more professional job. This, no doubt, is a fair view to be taken by the contest film critic. Still, a result more equitable to all contestants fol-

lows where the various components of each picture are analyzed and rated and then totaled. By adopting the point system of evaluation, each contestant is assured a more thorough analysis of his film in that his picture's shortcomings will be balanced with those features of film production in which he excels. An amateur shy on titling ability, for example, would receive deserved credit for the way he succeeded in telling his story without titles.

In analyzing any amateur movie, criticism and evaluation should be based upon the qualities of continuity, photography, editing and titling — the components necessary to a complete motion picture. This is brought out quite pointedly by D. A. Patterson, in a recent issue of Winnipeg Cine Club's bulletin carrying an article on how to judge an amateur movie.

"A definite continuity," states Patterson, "is one of the first essentials of a good picture. This is the element that proves the greatest stumbling block for amateurs. Building up real continuity

requires hard work and concentration from time picture is conceived until it finally leaves the editing board. Judges should observe whether or not the filmer has attempted to correlate the scenes while filming, and if full consideration has been given re-arrangement of scenes during editing so that they form a logical sequence."

"Bad photographic treatment," this writer continues, "involves too much panning, bad camera angles, poor composition and improper use of long, medium and closeup shots. A slow pan, with camera tripod-mounted or otherwise held steady, is quite permissible and in fact highly desirable in some cases; but do not fail to censure the movie maker who pans so fast that the picture becomes a blur on the screen. Another common photographic fault is failure to vary the length of shots. Medium and closeup shots are important. They satisfy craving of the eye to see interesting detail and action at close range. No less a feature of photography

● Continued on Page 163

● A fair and impartial system of rating member's films will stimulate greater activity in editing and titling as well as in production. Some clubs follow the system of appointing a staff of judges to pass upon contest films, assigning a separate judge for photography, continuity, editing, titling, etc.







• Even if your dog can't act, he can easily be led to do the simple things called for in the interesting one-reel scenario that begins on this page. Simple camera trickery will make him appear on the screen as a Hollywood-trained dog star!

# A Home Movie Scenario For You And Your Dog

**A Husband, Wife And Dog Are The Principal Players In This Homey, One-reel Photoplaylet**

B Y L E E Z H I T O

• For The Beginning Amateur

USE of a household pet, dog or cat, as a subject for a movie, if done well, is a source of never-ending pleasure for all that see it. The scenario should pretend to show a day's activities of the pet, what it says and thinks. Carefully worded titles can produce very amusing results.

The scenario suggested here uses a dog as the main subject, with the master and mistress as "supporting players." This is only a pattern and can easily be changed to fit any individual needs.

SCENE 1: *Close-up*—Dog looks up, presumably at clock, shakes his head.

SCENE 2: *Close-up* — Shows clock, time 7:25.

TITLE: "Oh! Oh! The boss is gonna miss his bus again!"

SCENE 3: *Medium Shot*—Dog paces around impatiently, then exits from scene.

SCENE 4: *Medium Shot*—Man, whom dog refers to as "Boss," is asleep in bed. Dog walks into scene, looks up at sleeping man.

SCENE 5: *Close-up*—Dog shakes his head as he looks up at sleeping man.

TITLE: "Well—here I go again. What am I? A watch dog or an alarm clock?"

SCENE 6: *Medium Shot*—Man sleeping in bed centered. Dog jumps up on bed from camera. As man opens his eyes, dog starts licking his face. Man

and dog engage in short scuffle; man then gets up, pushes dog off bed.

SCENE 7: *Close-up*—Dog looking up (presumably at his master).

TITLE: "Shake it up, Boss. That bus won't wait. Besides, I'm hungry."

SCENE 8: *Medium Shot*—Cutback to medium shot of dog as he turns and walks out of room. Fadeout.

SCENE 9: *Close-up*—Fadein. Dog's empty plate. Dog's head enters camera. He sniffs empty plate, looks up with all-meaningful look.

SCENE 10: *Medium Shot*—Woman ("Boss'" wife) bends down, enters into full view, smilingly pats dog's head, picks up empty plate.

SCENE 11: *Medium Shot*—Dog eating out of filled plate in a corner of the kitchen. Fadeout.

SCENE 12: *Close-up*—Shows clock, time 8:05.

SCENE 13: *Medium Shot*—Master at breakfast table, hastily eating and reading the paper at the same time. He glances at wristwatch, gets up, grabs hat and coat. (Shoot this in slow-motion to exaggerate fast action).

SCENE 14: *Medium Shot*—Exterior of house, front door centered, dog waits at side of door. Front door flies open, man rushes out, hat and coat in hand, takes a few steps, rushes back to door, hastily kisses wife at door, runs down from porch into camera. (Slow motion shooting for fast action affect).

SCENE 15: *Medium Shot*—(Slow motion shooting). Follow man as he runs to sidewalk and turns, presumably down the street.

SCENE 16: *Close-Up*—Dog watches "Boss," turns head as though his eyes follow master's departure; appears disappointed.

TITLE: "I get treated just like a dog around here!"

SCENE 17: *Medium Shot*—Dog in same spot on porch, looks around, sprawls down into sleeping position, appears to be dozing. Fadeout. (If dog won't "act," wait 'til you find him asleep, then train camera on him held upside down to film action in reverse, as someone out of scene calls and awakens dog. This scene must then be turned end for end when editing.)

SCENE 18: *Medium Shot*—Fadein. Same scene of dog dozing. He suddenly lifts head, looks out into yard.

SCENE 19: *Close-Up*—Dog pricks up his ears, turns head.

TITLE: "There goes that cat prowling

• Continued on Page 166

• John R. Sturgeon proved more than a safety engineer for Consolidated Steel Corporation when he turned producer, with his home movie camera, to make the company's first 16mm. training film on accident prevention.

• For The Advanced Amateur

**A** DAY NEVER passes that one does not read or hear of a new venture in the use of 16mm. training films. Developments have been coming so fast that most of us lose track of some of the accomplishments of former movie amateurs who have progressed into this flourishing field.

Take a typical case—that of John R. Sturgeon of Los Angeles, a former movie amateur who recently completed his second training film in 16mm. color and sound for Consolidated Steel Corporation, by whom he is employed as safety engineer in their shipyards at Los Angeles harbor.

John Sturgeon was formerly an attorney. Retiring several years ago, he took up candid photography as a hobby. His pictures have hung in salons from coast to coast and his awards, which number in the neighborhood of 80, include a grand prize of \$500.00 cash. In due course of time, he purchased a cine camera with which to make movies of his children. This pursuit eventually led to more serious movie making.

After entering employ of Consolidated Steel Corp., his reputation as photographer followed him. One day the head of the company safety committee asked him to make a series of candid photos around the shipyard that would graphically illustrate wrong or careless methods that lead to accidents and their attendant loss of time from work and slowdown of war production.

Sturgeon thought the messages would

# Shipyard Employee Makes Safety Training Films

Chance Opportunity Develops Into Permanent Company Production Unit

By F R E D E R I C F O S T E R

be more effective if presented in motion pictures. He suggested the idea to Charles Pope, head of the safety committee. A meeting followed and the

plan was approved, giving Sturgeon the green light to proceed with his 16mm. camera in producing Consolidated's first safety-training film.

Selling the idea to the safety committee was not an easy task. After all, Sturgeon had no previous experience in producing training films to recommend him—only his experience as a photographer and a filmer of 16mm. home

• Below are frame enlargements from "Join The Team!" — Sturgeon's second 16mm. training film for Consolidated. Pictured are one of the many educational posters displayed at vantage points about the shipyard; how a typical accident occurs; a lead man instructing an employee in the correct method for securing a ladder; stressing use of safety gloves; and officers of Consolidated reviewing accident report.



• Continued on Page 164







● Fig. 1 — Typical of what may be accomplished with waste cellar space is this comfortable home movie theatre with its modern stage and proscenium decor. The curtains which conceal the screen are opened by controls from projection booth, giving the presentation of movies full professional effect.



● Fig. 2 — Another home movie theatre proscenium, showing effective use of Celotex panels on walls and ceiling that lend a modern note to the interior decoration as well as acoustically conditioning the theatre for sound.

# BUILD A CELLAR CINEMA!

**A Few Hours Work With Materials Now Available Will Convert That Extra Cellar Space Into A Home Movie Theatre**

**B y D O N G R A F**  
Courtesy Science and Mechanics Magazine

● **For Beginner And Advanced Amateur**

**T**HE Smiths are invited to see home movies tonight at the Browns! Whether you happen to be Brown or Smith, such an invitation can be either a threat or a promise—a threat of two hours of terrible boredom or a promise of an evening's real pleasure.

If Brown is like some home movie hobbyists, there will be reels and reels of disconnected scenes. These pictures will have no titles, no continuity and no editing. Scattered throughout the entire performance will be recurring shots of little Willie—like a Lew Lehr news-reel—at the seashore, playing with the dog, on his tricycle and other scenes which could be properly edited, titled and gathered together to make an interesting pictorial record of a typical child's daily activities.

The reason that these otherwise good home movies are so seldom put together is that Brown has no place to pursue his hobby. If he buys a splicer, viewer, titler, and the rest of the gadgets that are necessary, they have to be stored in a closet and put away for use. If Brown spends an evening fixing up his latest reel of pictures it will consist of four hours getting out and putting away films and equipment and maybe one or two hours of the actual pictures.

What it adds up to is that neither the Smiths nor the Browns get any fun out of a hobby that is instructive and which should be a lot of pleasure for everybody, primarily because Brown doesn't have the proper place to edit and show his pictures. If you are like Brown it is time you did something about it—something that will give you and your whole family a kick as well as make your movies a treat to your friends.

Build yourself a real honest-to-gosh home movie theater right in your own

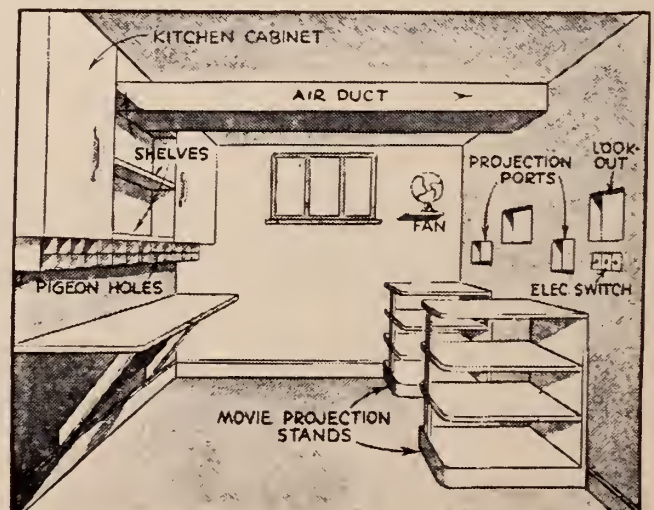
basement. It's not hard to do, it can be only as expensive as you want to make it, and does not involve the use of any substantial quantity of critical materials. A small amount of light framing lumber (new or used), some wallboards, nails and paint are the principal materials and no unusual tools are necessary.

We can divide the home movie theater project into three separate parts as follows:

1. The approach to the theater
2. Projection and work room
3. The "Auditorium."

Let us start with the "Auditorium." The size of this room will depend upon the space available and upon the projector that is to be used. The table at conclusion of this article gives a list of Eastman projectors showing the throw of various models. Others will be similar

● Fig. 3 — Interior of projection booth and workshop, as described by the author, showing ample provision of cabinets and shelving to accommodate library of films, books on the hobby, etc. Sketch included in the plans shows in detail the room shown in Figs. 4 and 5.



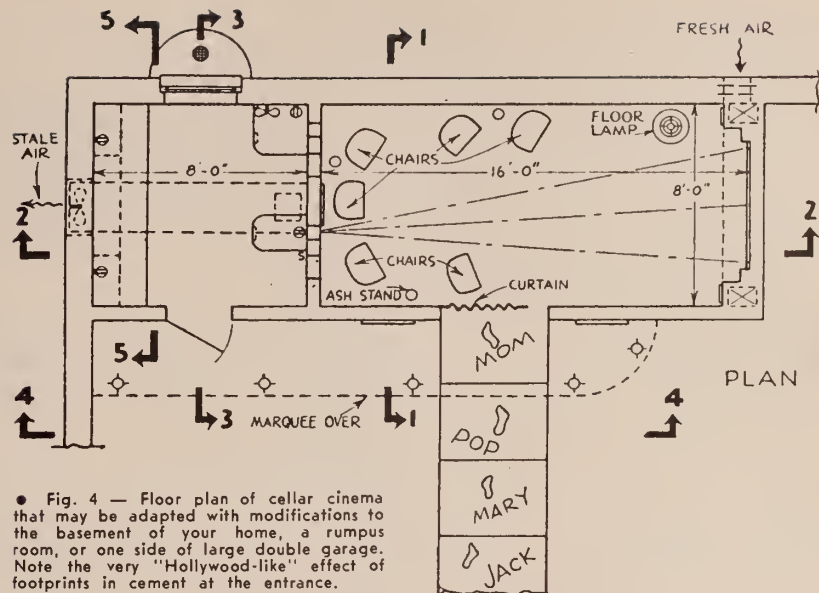
or you can get exact data from the manufacturer. A room of about 16 feet is ideal if the projector is suited to this distance. Such a room will accommodate eight or more "customers" comfortably and the screen image will be large enough to provide an interesting picture.

The walls should be framed with 2 x 3 or 2 x 4 studs 2 feet on center and should be wedged at the ceiling and floor to a sill and plate. It should not be necessary to say that walls and floors of the corner selected for the movie theater should be dry.

The exterior finish can be made of plasterboard such as Sheetrock or Gold Bond. The interior of the theater auditorium should be attractive and a wide variety of available materials can be used. Predecorated plasterboard, pressed wood, plywood, or some of the predecorated rigid insulation boards make a warm and attractive finish. These boards are available plain, with tile markings, or as an imitation of planking. The fiber insulation boards provide some reduction of the noise level in the room, which is certainly a desirable characteristic.

The projection and work room should be separated from the auditorium. In this way it can be locked; it insures privacy when work is being done on editing and titling; and it provides a professional atmosphere to the whole undertaking. Even the finest amateur projection machines have a certain hum and the constant flashing of lights on and off when rewinding and changing reels is annoying to the audience. With the separate projection room, the projector noise is reduced almost to a negligible intensity and the operator can have a small hooded light burning throughout the showing without disturbing the audience. The equipment of the projection room will depend to a large extent on the personal preference of the home movie hobbyist.

Along one side of the room should be a work counter 30 inches from the



• Fig. 4 — Floor plan of cellar cinema that may be adapted with modifications to the basement of your home, a rumpus room, or one side of large double garage. Note the very "Hollywood-like" effect of footprints in cement at the entrance.

floor and not less than 2 feet wide. On this table the editing and titling can be done as well and it allows room for a drafting board for the artistically inclined who do their own lettering or sketches for titles. This also will allow sufficient space so a ground glass screen can be used for titles with a still camera projector throwing pictures from the rear of the screen.

Above this work counter should be a series of cabinets, available from many millwork concerns as well as from some of the mail order houses. These are ordinary kitchen wall cabinets 12 inches deep and supplied with shelves to provide for the storage of books on movie making, the library of professional films, together with the amateur's collection of his own celluloid efforts. These cabinets will allow the storage of the movie camera, spare film, filters and all the other impedimenta that accumulate in the pursuit of this hobby.

The counter should be open below so that the worker can sit comfortably in a chair without any interference being offered to his knees. Cabinets at the floor are difficult to get into and that

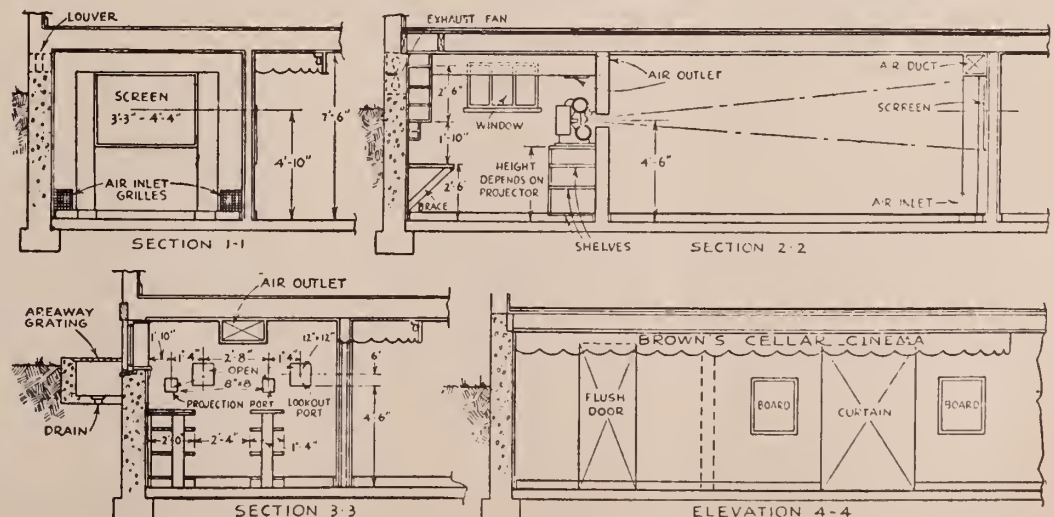
is why it is suggested that the counter top be free from its underside to the floor. On the wall between the counter top and the bottom of the wall cabinets should be built a pigeonhole case with label holders under each compartment, for editing.

On the partition between the projection room and the auditorium, stands should be built for the projector and for a stereopticon or slide projector as well—each with its separate port and "lookout" port. The center line of the projection ports should be not less than 4'-6" above the auditorium floor so that the light beam will clear the heads of the audience. Additional shelves can be built on the partition wall to hold the reels of pictures that are being shown as well as for the convenient storage of materials and equipment.

In this wall should be placed the electric outlets needed to operate the projection apparatus. A small electric fan will keep the operator comfortable during a showing and it should be remembered that the projection equipment gives off a considerable amount of heat.

• Continued on Page 160

• Fig. 5 — Elevation details of plan shown in Fig. 4. Note provision for very effective ventilation system which consists of air outlet at cellar window in back of projection booth, an air inlet (grilled aperture) in projection booth above projectors, and an air duct plus grilles as part of proscenium design.







● These are 16mm. frame enlargements of main title, insert and scenes from "Day Dreaming," the Movie of the Month, produced by Mrs. Edith Kerwin

of Jamesburg, New Jersey. Story concerns dream of a lad with a crisp new dollar bill and displays unusual photographic skill of Mrs. Kerwin.

## MOVIE OF THE MONTH

BY J. H. SCHOEN

A New England hurricane, plus a scenario idea once published in Home Movies, furnished impetus for a venture in movie making that has culminated in garnering the certificate award of Movie of The Month tendered by the editors for the best amateur film presented for review each month. The award winner is "Day Dreaming," which tells, in 175 feet of black and white 16mm. film, the story of a lad given a dollar bill by his mother for tidying up the yard.

"Day Dreaming" was photographed and produced by Mrs. Edith Kerwin of Jamesburg, New Jersey. It's a job any male filmer would be proud to claim his own. The Photographic quality is superb and the camera technique employed very professional. Obviously the story was well developed in script form in advance. Scene entrances and exits are always proper and every shot evidently was carefully planned in order to dove-

tail into the editing scheme with a minimum of cutting.

The picture begins with nicely executed introductory and credit titles preceding the main title. The opening is an insert of a newspaper showing headlines telling of the havoc wrought by the New England hurricane. Then the camera pans slowly to show the actual results—backyards and vacant lots littered with wind tossed debris. The camera's panning action comes to a halt upon a mother and son standing in their yard surveying the wreckage left by the storm.

The mother says to the boy: "I'll give you a dollar to spend as you like if you will clean up the yard."

"A whole dollar?" the lad asks, wide-eyed.

Hardly waiting for his mother's reassuring nod, the lad dashes away and soon reappears with a rake and begins clearing the yard of leaves, weeds and

twigs that were deposited there by the storm. Rubbish and miscellaneous debris piled against the fence soon are sorted and disposed of and the boy confronts his mother for the promised dollar.

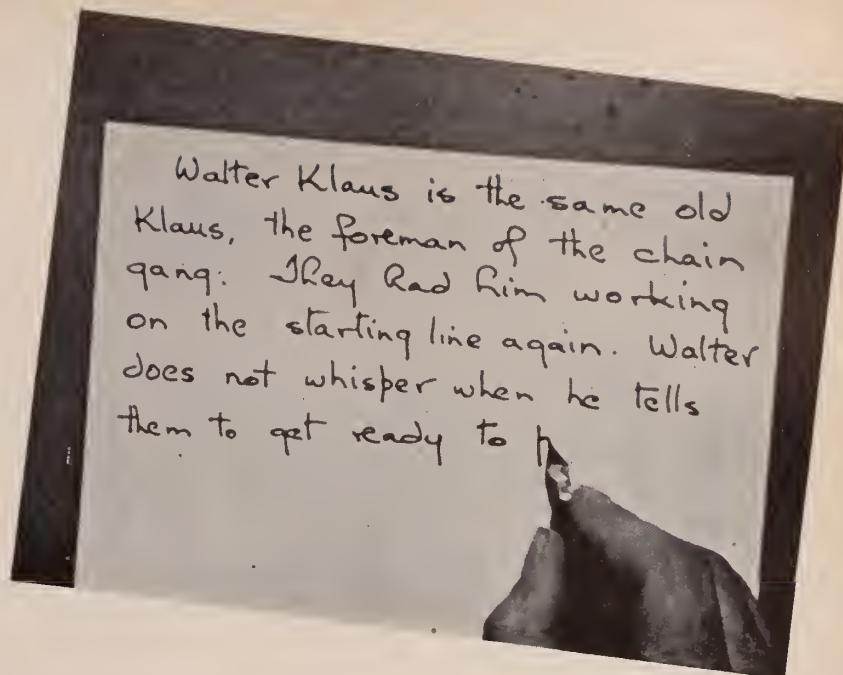
As he takes the dollar bill in hand, the camera dollys forward to focus upon the boy in full closeup—an exceptionally well executed cinematic effect—and at this point the scene goes out of focus in a novel transitional effect, and comes to focus again upon the first of a sequence of scenes depicting the thoughts of the boy as he daydreams about what he will buy with the dollar.

The lad is shown sipping sodas, eating candy, sipping more sodas, eating an ice cream cone, devouring a bag of cookies, etc. This unbridled venture into the land of sweets soon brings the inevitable nausea and stomachache. The lad returns home, tells mother he don't feel well, and she trots him off pronto

● Continued on Page 159



• Probably the simplest method of animating the words in a title is to letter the title by hand and photograph it as it is being lettered. This requires needle sharp focus, exact exposure, and use of black india ink on white title card.



**T**ITLE animation is one of the most interesting phases of title making. It appears like magic on the screen, and the various effects possible with letters and words which move about on the screen are limitless.

Many amateurs believe they cannot do animation because their cameras do not have a single frame lever, that is, a device for exposing one frame at a time. But there are several ways of making animated titles when the camera is running at normal speed.

One of these is to cover up the sentences of the title with strips of paper the same color as the background. When the camera is started, the strips of paper are quickly pulled to the right thus revealing the wording of the title letter by letter. With a little practice the paper strips can be withdrawn to reveal the title word by word, or in any other manner desired.

Another method of making animated titles with the camera operating at normal speed is through the use of cut out letters. The letters are placed on the background upside down. After sufficient exposure has been given to permit reading the title, an electric fan is turned on the letters or some other method used to cause the letters to disappear from the title board. When projected, the film is turned end for end and projected end first. This makes the letters appear right side up, although the action is backwards, with the result that the letters seem suddenly to appear from nowhere and mysteriously form the title. Since with 8mm. cameras reversing the film will also reverse the image, it will be necessary to use a

## ANIMATION IN TITLES WITH ANY CINE CAMERA

Single Frame Release Unnecessary To Achieve  
Novel Animated Effects In Your Movie Titles

B Y G E O R G E W . C U S H M A N

mirror in front of the lens and to photograph the title at right angles in order to reverse the image being photographed.

This same procedure can be accomplished by using block letters and tying a black string to each letter. After sufficient exposure has been given to permit reading title on the screen, the letters are pulled from the title area one by one. The pulling should be done quite rapidly, and several assistants should be employed to aid in this op-

eration. If the camera can be made to run at 8 frames per second, this will also help to speed up the letter pulling.

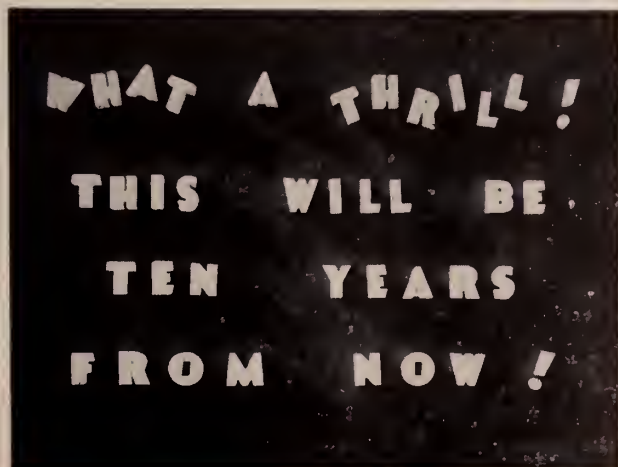
When the title is turned end for end and projected, the letters will seem to appear from the sky and slowly flutter down to their place on the background. The effect is startling and intriguing on the screen.

Another method to use with the title upside down is to write the title with some water-soluble white substance, such as ordinary white ink, bon ami, etc., on a piece of ordinary clear window glass. Allowing sufficient exposure to read the title, a hose or sprinkler is turned on the title causing it to run. On the screen the title will be seen to slowly take form in an odd and eerie effect, the white substance coming from the top of the screen and slowly forming the words of the title.

If it is desired to have the white substance appear from the bottom and climb upward to form the title, the same procedure should be employed except that the title should remain right side up and the camera turned up side down during the exposure.

Another variation is to cover the printed title with some light substance

• Continued on Page 160



• Block title letters are easiest to animate. They may be moved by hand and each change filmed by stop motion, or they may be pushed, drawn, or otherwise moved off the title board and the action filmed with camera held upside down to achieve effect of words of title falling into place magically.



# Your

# Movie Film

## COMBAT CAM



U. S. Marines train a captured Jap mountain gun on Saipan Nipponese.

Zigzagging to confuse possible Nazi torpedoes, a U. S. destroyer escort keeps the flag flying on vital sea lanes.



These Coast Guard and Navy invaders celebrate the setting of the rising sun on a Pacific Isle from which the Emperor's warriors have been driven.



This is Europe on "D-Day," and soldiers and cameramen face Nazi fire as the first waves of Yanks pour into Hitler's "fort."

Slamming through heavy seas, this Coast Guard 83-footer is Uncle Sam's many smaller craft which pock a big wollop on all





# s "Making" History

## RAMEN "KEEP THE RECORD" IN 16-MM. MOVIES



Marine lensmen, using 16-mm. and 35-mm. equipment, draw a crowd of curious Nip youngsters as they set up their cameras to record past-battle activities in the Jap internment camp.



Drenched with salt water, U. S. Marines at the first wave and a Marine combat photographer hit the beach at Saipan.



A Marine combat photographer caught these two Leathernecks just after they tossed high explosive into a Jap dugout.

Even before the smoke has lifted, combat photographers film the wreckage of a strang point wrested from the Japs.



**C**AMERAS loaded with film you used to use, the combat photographers are in there "shooting" . . . on the beaches, on our planes and ships, way up front in every push.

It takes a lot of 16-mm. movie film to help *report* this war . . . even more to help *plan* and *fight* it.

**Approximately six times as much as you amateurs used in an average prewar year . . . that's the Army's and Navy's annual consumption of "home movie" Ciné-Kodak Film.**

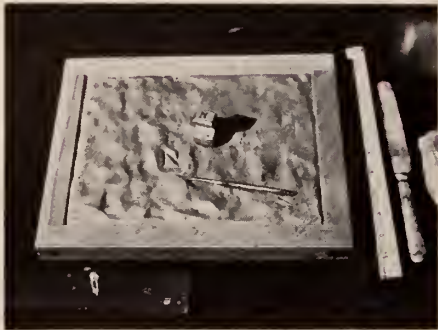
Surprisingly enough, there's still a little left for you—but it's very little—so, when you do get a roll or magazine, use it to tuck away the best of today for your service man to enjoy tomorrow . . . Eastman Kodak Company, Rochester, N. Y.

**Ciné  
Kodak**



# HOME MOVIES' experimental

## *Ideas for Cine gadgets, tricks and*



### Titles In Clay

Modeling-clay is one of the most interesting and versatile mediums at the disposal of the amateur who makes his own titles. One need not be skilled in clay modeling, for as the accompanying illustration shows, the title text may be imprinted into the clay—just the reverse of the method often used by professionals.

Equipment needed is a quantity of clay; a shallow wooden tray the size of required title area; and a set of rubber-stamp type about 1 inch in height.

The clay should be the non-drying kind, such as plasticine, which may be purchased at almost any children's toy counter. It may be obtained in a variety of colors and can be used over again a number of times.

The tray should be at least 9 by 12 inches in size which permits the sides or moulding that forms the sides to be included in the field of view to frame the title. Where this is not desirable, size of tray should be increased. For a tray of this size, distance from camera lens to clay surface (title) should be 32 inches for 16mm. cameras and 33 inches for 8mm. cameras.

The clay may be given a more interesting surface pattern by pressing it lightly with a sponge, or wad of wrinkled paper, or patted with a spoon or the bristles of a hairbrush. The use of colored clays kneaded together will provide a colorful background for Kodachrome titles. The title text, in such cases, can be emphasized by painting the impressed letters a contrasting color.—Harlan Wilson, San Diego, Calif.

### Trick Title

A tricky title effect is to have the text melt and flow down as the title ends in a fade. Execution is comparatively simple. Use a smooth sheet of

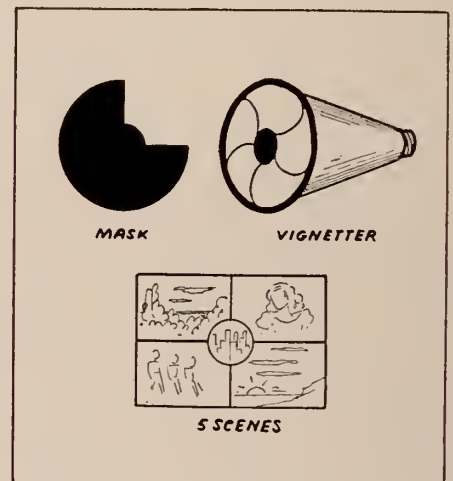
metal for the title board. Coat one side with thin covering of paraffine. When dry, spray paraffine with flat black paint, then letter title text over this.

When shooting the title, to gain effect of title melting and flowing downward as though of liquid, heat back of metal plate quickly with a blow torch or flame from bunsen burner. This will melt the paraffine base, causing it to flow.

By using a panel of glass instead of metal for title board, a second title may be lettered on another panel of glass and placed in back of the first. Heat is then applied back of the second panel, causing paraffine to flow from first panel to reveal second title. Heat will not break glass if applied just long enough to start flow of paraffine.

—Elmo Davies, Tampa, Fla.

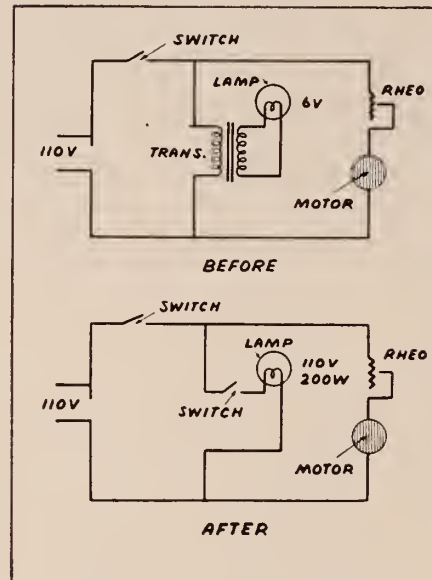
relation to the film gate. The wiring plan is applicable to almost all projectors of this type.—Eugene Duval, Hartford, Conn.



### Trick Photography

By means of a Wollensak Vignetter which is threaded to fit opening of any Wollensak lens, and a simple cardboard mask, split-stage and montage shots may be effected with comparable ease.

With the Vignetter attached to the lens, a mask, as shown in diagram, is cut from black paper to fit opening of Vignetter. With the latter in full open



### Increased Light

The wiring diagrams above show how I rewired my 8mm. projector, which originally had an ordinary automobile headlight lamp as the light source, so that I could use a regular 200 watt projection lamp for illumination.

The transformer was removed and the power leads connected directly to the new lamp socket. A toggle switch cut into one lead permits controlling lamp circuit independently of motor.

Care must be exercised in installing the new lamp socket to insure that lamp filament will be properly aligned with

## MONEY For Your Ideas!

DON'T keep those good ideas to yourself. Share them with your brother cinebugs! If you have built a novel and worthwhile gadget for your camera, projector or titler, tell others about it. If you have developed a new or novel trick or found a new shortcut in filming, titling, editing or processing home movies, pass it on to other movie makers through these columns.

If your idea is published, you will be paid \$1.00. An extraordinary idea will net you \$5.00! Payment will be made at time of publication.

Simply write us a letter telling about your idea and, if possible, illustrate it with a simple sketch or a photograph. Submit as many ideas as you wish. Ideas not published will be held for possible use in subsequent issues of Home Movies.

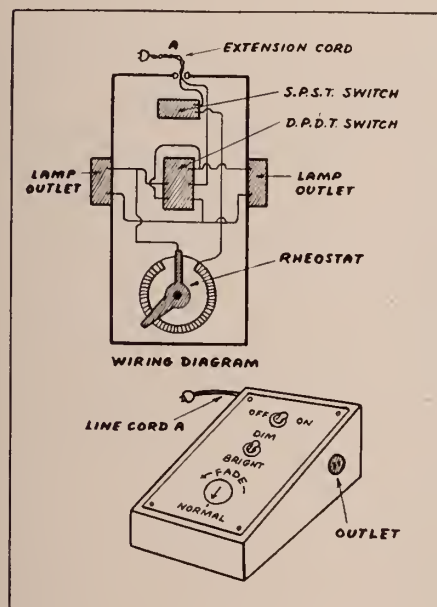
# cine workshop

## shortcuts contributed by readers

position and the mask inserted, a specified length of film is exposed on a scene. The lens is then capped and the film wound back to start of the scene. The mask segment is then moved a quarter turn, and the next scene exposed. The process of shooting, winding back film, and moving mask, is repeated until four exposures have been made covering the four quarters of a frame of film.

To obtain the fifth and final shot of the multiple montage as shown in diagram, iris diaphragm of the vignetter is closed down until it is the same size as that of center segment of the mask. Mask is then removed and the exposure made—after the lens has been capped and the film again wound back to starting position, of course.

Similar treatment, unless you want to guess, must be accorded the viewfinder in order to properly focus camera upon each scene of the montage.—*John H. Trunk, Valley Stream, N. Y.*



### Junction Box

Sketches show method of constructing a combination junction box and light-dimmer for use with two photofloods—either No. 1's or No. 2's. The arrangement includes a S.P.S.T. off-on toggle switch; a D.P.D.T. toggle switch which, as wiring diagram shows, permits switching photofloods from parallel to series between takes, thereby reducing voltage and prolonging life of

lamps; and a 50 ohm rheostat in series with the line current which affords means of dimming photofloods for fade-out and fade-in effects.

Required parts, as shown in diagram, are as follows: A—extension cord; B—single-pole, single-throw switch; C—double-pole, double-throw switch; D—rheostat; E and F—flush outlet receptacles into which photoflood extensions may be plugged.

A rheostat for this purpose should be for 110-120 volt circuits and with a capacity of at least 50 watts. Such a rheostat will heat up, but if used exclusively for making fades, its use—only a few seconds at a time—will not cause it to burn out.—*R. H. Schmidt, Chicago.*

Light Record Sheet • Thomas Productions

Picture: Sample Date: 1-10-45

Name of Person: Jane Doe Film: Reverend Speed: 12

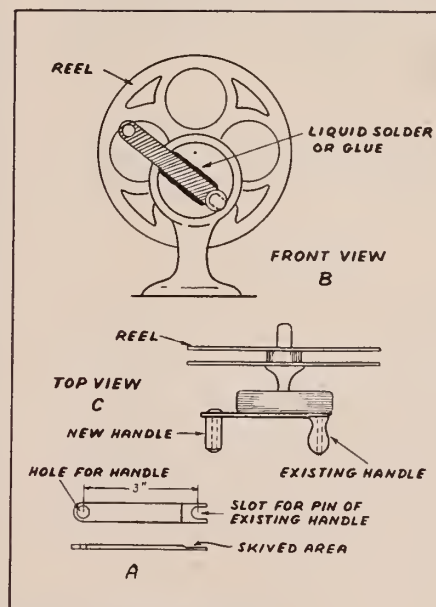
Scene	Exposure	Camera	Dist.	Height	Diff.
1	27	8 ft	8 ft	8 ft	8 ft
2	1	8 ft	8 ft	8 ft	8 ft
3					
4					
5					
6					
7					

Subject: Light

### Indoor Light Record

As a guide to lighting interior shots, I now keep a record of the placement of all light units in a scene together with data as to size of photoflood lamps, distance of lamps to subject, whether or not diffusers were used, exposure used and the type and speed of the film.

This data is kept on sheets which I prepared and had mimeographed for the purpose as shown above. The information, always at hand, keeps me from making the same lighting mistakes twice and enables me to determine without delay, the lighting set-up used on a successful shot when in need of such data again.—*George Thomas, Los Angeles.*



### Easier Rewinding

With some makes of film rewinds, the handle leverage is comparatively short and swings in a very small arc. When larger reels of film, such as the 300 or 400 foot 8mm., are to be rewound, the short handled rewind becomes increasingly hard to turn as the film rolls onto takeup reel.

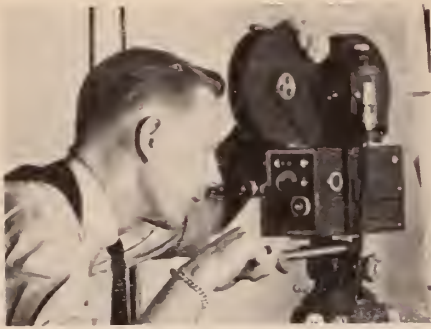
By increasing length of the handle, leverage is increased making for smoother winding of film for editing purposes. Accompanying sketch shows how this improvement was applied to a Craig "Junior" rewind. A piece of metal  $1/16"$  thick,  $1/2"$  wide and 3" in length was machined as shown at A. Machining consists of rounding corners of one end; drilling hole for knob; slotting opposite end; and skiving this end to permit sliding it beneath original knob on rewind.

Extension may be attached to rotary plate of the rewind either with liquid solder, or by drilling a hole and tapping for a small machine screw as shown at B. Diagram C is a crosssection view from top with extension arm applied.—*W. F. Pemberton, Los Angeles, Calif.*

### WANTED

The editors have received many requests from readers for data on construction and installation of a backwind and frame counter for the Revere 8mm. camera. We will appreciate hearing from any amateur who has built and installed these accessories on his Revere camera.





• The Berndt-Maurer is a practical, efficient 16mm. professional camera operating with a minimum of noise.

## Professional 16mm. Cameras

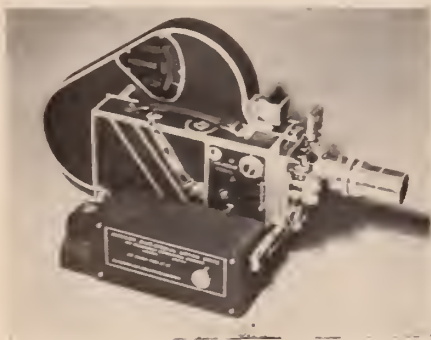
IN RECENT months, there has been considerable speculation concerning several professional 16mm. cameras of new design and refinements reportedly being tested by the Government at Dayton, Ohio. Sixteen millimeter film producers, and others interested in new 16mm. cameras, are awaiting with interest some indication that these cameras will soon be put into production for general distribution.

It seems, however, that the 16mm cameras presently available for professional work will have to serve for some time yet. Not that any of them are not adequate for the job; its just that all of them need refinements—silencing, variable shutters, and other features that go together to make for better cinematography.

In evaluating present 16mm. cameras suitable for professional work, they may be divided into two classes according to the type of productions for which they are to be used: (1) productions which require synchronous dialogue and (2) productions which are filmed silently, with off-stage narration, sound effects and music added later.

For the last named class, an electric motor drive is not essential if a spring motor driven camera is available which will operate steadily at 24 f.p.s. The

• Continued on Page 156



• The E. M. Berndt Corp. makes a special synchronous motor attachment to operate the Cine Special at 24 f.p.s. for sound film production.

## RAY FOSHOLDT HEADS DOUGLAS AIRCRAFT TRAINING FILM UNIT

Winner of Many Home Movies Contests Now Successful  
Producer of Employee Training Films

B Y F R A N K H A R T W E L L

APPROXIMATELY 500,000 employees saw company-produced training films at Douglas Aircraft Company's Long Beach (California) plant during 1944. Last year, Douglas' Industrial Training department produced five training films, one of which was in color. All work on the films with exception of the dubbing of sound was accomplished with available plant personnel.

The man heading up Douglas' training film production unit is Ray Fosholdt, Long Beach movie maker and familiar to HOME MOVIES readers as winner of various filming awards including a Movie of The Month certificate in November, 1941; a First Award in HOME MOVIES' 1942 Annual Contest, and an achievement award in the same contest for editing.

The motion picture accomplishments of Fosholdt at Douglas are the result of an inherent skill for making good movies that began to manifest itself shortly after he started making movies sixteen years ago with a ten dollar camera. Reviewing his movie making career, we find that he founded the Long Beach Cinema Club, now one of the most successful in the country. Climaxing a long series of personal film productions, he was made director of cinematography on Long Beach Cinema Club's first serious 16mm. sound production, "Fire From the Skies," a civilian defense film that has enjoyed wide distribution. He was among the first movie amateurs in the country to dabble with sound for amateur films—built a complete sound studio in his home. He was one of the first amateurs to take up the processing of his own films, building a complete reversal laboratory in the basement of his home. Obviously, when he entered the employ of Douglas Aircraft Company, he was better versed in the various phases of 16 mm. motion picture film production than many so-called professionals too frequently regarded as the only real experts.

Ray Fosholdt was managing one of his father's Long Beach shoe stores when the United States entered the war. He decided at once to get into defense industry and selected the nearby Douglas plant as a logical market for his movie making talents. In making application for work, Fosholdt hoped to find a place in Douglas' training film department, then comparatively small and devoted more to exhibiting films than producing them. Fosholdt settled for a job as projectionist.

Once inside the industrial beehive that was Douglas, Fosholdt soon gravitated toward the work he loved best—making





● Shooting begins on "Flush Riveting," super 1600 foot 16mm. training film for Douglas Aircraft Company employees. Ray Fosholdt, director in charge of production (center), explains proper use of tool to employee while cameraman Win Proctor focuses camera on scene. Art Payne, of Douglas' Industrial Training department watches action from sidelines.

movies. The small production unit functioning at the time was encountering difficulty putting together one of its first comprehensive training films. Fosholdt was given the job of editing the picture. His success at this task led to permanent assignment with the production unit and within a comparatively short time, he was elevated to director in complete charge of production.

Today with a staff of but three people, Fosholdt's training film unit turns out pictures for one-fourth the cost asked by outside industrial film producers. Fosholdt doesn't believe in surrounding himself with glamorous, Hollywood-like, production staffs—knows that a small unit, working in harmony, can do the type of job required by the Douglas Company quicker and cheaper and with no headaches to anyone.

His unit can turn out a complete one reel sound film in thirty days, while others consisting of several reels require as little as three months from time script is prepared until completed film is ready for preview. The typical training film is 400 to 800 feet long. A "super-duper"—Flush Riveting—now in production will run 1600 feet.

Fosholdt's procedure in producing a training film runs something like this: After the Industrial Training department receives a request for a film on a specific subject, Fosholdt personally studies the problem, often mingling unidentified with groups of employees in order to get first hand knowledge of the problem and of the employees' handicaps which prevail because of it.

He then writes the script and narration and submits them to Art Payne of the Training department for o.k. Given the green light, Fosholdt calls in Win Proctor, his cameraman, and a shooting schedule is drawn up. Later, when the first rough cut is completely edited, the sound track is made under Fosholdt's supervision at an outside sound studio.

Fosholdt keeps the narration of training films down to simple, homey, everyday language that any employee can understand, omitting the highfalutin ten-dollar words so

● Continued on Page 156

## Closeups

★  
**JOE YOLO** of the Yolo Motion Picture service, Yakima, Washington, is currently in Hollywood doing the sound recording on a new Sherwin-Williams film.

The subject is the Sherwin-Williams "stop-drop" apple tree spray. This spray is applied by airplanes and decreases the average apple loss due to early droppings.

★  
**JACK MAYNARD** has been placed in charge of Eastman's new professional 16mm. service department at the Hollywood branch.

The new department has been organized to assist professional film laboratories in securing better service from Kodachrome duplicating.

★  
**NEIL MCGUIRE** Productions of Hollywood have just completed a 600 ft. picture entitled "The Gingerbread Man." The film was exposed on 16mm. color film, and the story is patterned after the book by the same name.

Narrator for the film was Pinto Colvig, the same man who furnished the voice for Dopey, the Big Bad Wolf, and other Disney characters. The film is scheduled for release April 1.

The picture has been made for Halsey Publications, of Connecticut, who contemplate filming several children's books.

★  
**DORIS WARNER LEROY** is organizing her own company for the production of 16mm. commercial, entertainment and educational pictures. She is the daughter of H. M. Warner and the wife of Melvin LeRoy, producer-director, and although Warner Bros. has no share in the venture it is expected that she will have the full cooperation of the studio.

Harry Wanger, brother of Walter Wanger, will join Mrs. LeRoy in the venture.

★  
**THOMAS** Productions, Hollywood, California, started shooting a new production entitled "Beauty and the Boat" March 15.

This is the first of a series of 16mm. color films which are being filmed by Thomas.

★  
**RUSSELL WADE**, RKO actor who appeared in the Major 16mm. color film "Sundown Riders," has just closed a

● Continued on Page 159



# SOUND

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812 Broadway (Dept. HM-4) New York 3

## Professional 16mm. Cameras...

• Continued from Page 154

Bell & Howell series 70 Filmo, Bolex, Eastman Cine-Special and Victor cameras are quite satisfactory for professional production of films for post-recording of sound. The Filmo with positive viewfinder combined with the special alignment gauge, and the Special with its ground glass reflex finder are notable for accuracy in viewfinding and aligning subjects with camera lens. The Cine-Special offers the added and very welcome feature of dissolving shutter, making possible the execution of fades and dissolves with this camera.

For professional production of synchronous sound films, there are certain requirements that should be met by any camera being considered for this type of work. Such a camera should be driven by a synchronous 60-cycle motor which will automatically operate camera at same speed as recorder; camera and motor should operate as quietly as possible or be adaptable to a soundproof blimp; camera should feature removable film magazines, preferably of 400 foot capacity; camera should be equipped with an accurate, erect-image viewfinder adjustable for parallax, and very important—camera should provide accurate registration within the camera gate of every frame of film to insure against variable frame lines appearing in the screened picture.

Cameras such as the Cine-Special, Victor, Bolex and Filmo may be fitted with synchronous motors to drive them at 24 f.p.s. With the Cine-Special, which provides for exterior demountable film magazines, it is possible to have the frame lines of two or more separate magazines matched by sending the

magazines to the factory. It is also possible to match the frame lines of external magazines for the Bell & Howell Filmo.

Other strictly professional 16mm. cameras available—"available," in this case, meaning having been manufactured and sold to date—are the Berndt-Maurer, the Auricon sound camera, and a special professional model Bell & Howell. Production of the latter was rather limited and the few completed are in use among various training film production units. A greatly improved model of this camera is planned for postwar production.

The only camera which approximately satisfies the requirement of quiet operation is the Berndt-Maurer. The others are too noisy to be operated in the same room without a sound-proof blimp. Even the Berndt-Maurer should be used with a blimp when shooting closeups in which a microphone is employed.

With the cameras described here, it is possible to do just about everything that a 35mm. camera will do. Producers of 16mm. films, notably Photo & Sound of San Francisco, have clearly demonstrated that the smaller 16mm. film no longer carries with it the old bugaboo of emulsion grain as an obstacle in striking off satisfactory screenable prints of negatives. About the only things improved models can offer are a more refined mechanism that will insure accurate frame registration; larger film capacity; a dissolving shutter; and quieter operation. But these features are important.

## Ray Fosholdt's Training Films...

• Continued from Page 155

frequently used by professional screen narrators. Another secret of the success of his films is that human interest touches and moments of humor are injected at regular intervals. These tend to keep an employee's attention riveted on the picture during screening, something which many technical films fail to do.

"Plastics In Tooling," the most recently produced, has received extensive recognition throughout the United States and England. Prints were requested by the National Society of Plastics Industries who distributed them among leading industries all over the nation. The War Production Board also requested prints of the film for showing in Washington, as did the British Consulate.

Thus, in the comparatively brief space of sixteen years, Fosholdt has finally achieved his goal—that of producing worthwhile professional films. He has come up from the ranks of photographic and movie making hobbyists and attained an eminent place in the field of training film production. A great deal of Fosholdt's success can be credited to the "all around" movie making experience he gained earlier while filming, developing, editing and titling home movies.

★ ★ ★

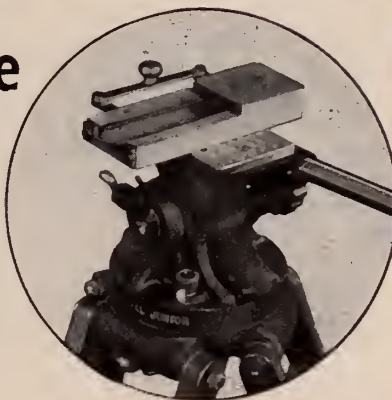




Another 16mm First!

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★ Illustrated is the B & H 16mm Filmo camera mounted on the new Professional Junior 16mm. Shiftover Alignment Gauge and Standard Professional Junior Friction Type Tripod. The Shiftover device is the finest and most efficient for parallax correction for prismatic focusing type cameras. The male of the Shiftover may be attached to the camera base permanently and permits hand-held as well as tripod use.

★ The Professional Junior\* Tripod with removable head is a most versatile unit. The friction type head gives super-smooth pan and tilt action—360° pan and 80° tilt. A generous sized pin and trunnion assures long, dependable service.

"Spread-leg" design affords utmost rigidity and quick, positive height adjustments. A "T" level is built in. The top plate can be set for 16mm E. K. Cine Special, with or without motor; 35mm DeVry, B & H Eyemo with or without motor, with or without alignment gauge—and the Filmo.

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\*Patent No. 2318910.  
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Above — Collapsible and adjustable telescoping metal triangle. Extends from 16½" to 26½". Has wing locking nuts for adjusting leg spread and stud holes for inserting points of tripod feet. Triangles prevent damage, insure cameramen that their equipment remains in correct position and will not slip on or mar any type of surface.

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**CAMERA EQUIPMENT CO.**  
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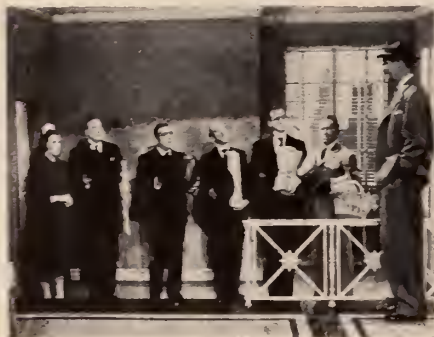


# NEW SOUND AND SILENT FILMS

- ★ Recent Releases for Road Shows, Clubs, Schools and Churches
- ★ Latest 16mm. and 8mm. Films for Home Movie Projectors



Castle Films' latest news release is a double barreled treat for owners of 8mm. and 16mm. projectors in that it brings thrilling action scenes of two of the most important U. S. victories in this war — MacArthur Liberates Manila and U. S. Marines Capture Iwo Jima. Castle Films previously announced that the Manila scenes would be available in a special news release for March, but conditions beyond their control made delivery of prints impossible. With the Iwo Jima pictures since received, the April Castle release will include both subjects. *MacArthur Liberates Manila* and *U. S. Marines Capture Iwo Jima* is title of this double feature Castle news release available April 1st.



**His Butler's Sister**, produced in 1944 by Universal Pictures, is a 9-reel feature picture in 16mm. sound. Story concerns a beautiful young singer, played by Deanna Durbin who finds her brother a mere butler, instead of a millionaire as she had been led to believe. He becomes an unwilling stepping stone to an audition opportunity with his boss. The girl finds success and happiness at last at the annual Butler's ball where her singing captivates everyone and leads to the singing career she seeks. In addition to Miss Durbin, there are Pat O'Brien and Franchot Tone to complete the cast of stars in this entertaining comedy musical. Subject will

be available after May 26, 1945, for approved nontheatrical audiences. Rental rate is \$17.50.

**Life Line of the Nation**, produced by Princeton Film Center, is a two-reel 16mm. film portraying in an entertaining and exciting manner, the wartime work of America's railroads. Subject is available to the general public on payment of a small service charge and makes a special appeal to adult service clubs, schools and colleges. Distribution is by Princeton Film Center, Princeton, New Jersey.



**International Lady**, 12 reels, 16mm. sound, stars George Brent, Ilona Massey and Basil Rathbone. Here is a drama of mystery and intrigue and a picture abounding in headline thrills and tender romance. The story concerns a golden-voiced concert singer who imperils millions by her calculated daring. An excellent program picture for all types of audiences who delight in triple-action entertainment premised on hair-raising intrigue. Exclusive world-wide distribution in 16mm. is controlled by Commonwealth Pictures Corporation, 729 Seventh Ave., New York City 19, New York, from whom information regarding rental rates and booking dates may be obtained.

**Cheers for Miss Bishop**, 10 reels 16mm. sound, running time 94 minutes, is being released by Nu-Art Films, 145 West 45th St., New York City 19, N. Y. Martha Scott is portrayed in the title role as a teacher who overcomes many obstacles in her search for happiness. The film has often been called the American "Good-bye Mr. Chips," so closely does it follow in pattern the story of an unselfish and devoted schoolmistress.



**Official Films** plans for *News Thrills* releases for the coming months include the following subjects: Vol. 1, *Battle of Germany and the Yalta Conference*; Vol. 2, *Manila Liberated and Battle of Philippines*, and Vol. 3, *Iwo Jima*, the biggest battle in Marine history.

Exact dates of these releases, according to Official Films, Inc., will depend upon availability of raw film stock for prints after Army and Navy allotments have been fulfilled. Obviously, the number of prints to be made available in both 8mm. and 16mm. will be limited and interested projector owners should place orders early.



**The Big Broadcast** is title of one of George Pal "Puppetoons"—the first of the famous animated puppet comedy films to be made available in 16mm. sound. *The Big Broadcast* is a professional variety show of song and dance from waltz to jive and includes musical selections from the various United Nations. *Cavalcade of Music*, offering a charming potpourri of music and dancing, and *Sleeping Beauty*, ancient legend of the sleeping maiden and her gallant prince, are titles of other two subjects in this series. Subjects are available now and distribution is by Pictorial Films, Inc., R-K-O Bldg., New York City 20, N. Y. Catalogs and price lists are available.

# Movie of the Month for April . . .

• Continued from Page 148

to the bathroom where she administers a dose of castor oil—the real stuff, too. The kid winces realistically, then goes to his room to prepare for bed.

Here the camera, by means of the out-and-into-focus transition effect, returns us to reality and we find the lad still staring into space at conclusion of his daydream. Events in the dream have made such an impression as to change his plans. The lad reluctantly turns and enters his room where he deposits the dollar in his toy bank, displaying wisdom and frugality not found very often among boys today.

Although Mrs. Kerwin had often assisted her husband in his movie making and thus had opportunity to observe his camera techniques, this is her very first picture produced entirely on her own

except, of course, for occasional movies made of the children.

"In attempting to make the more tricky shots such as dolly, mirror, etc.," said Mrs. Kerwin, "I ran into some difficulty with the focus and had to ask my husband's advice. Up to this point, he was completely unaware that I was filming the picture. Upon seeing the processed rolls of film of my previous shots, he was so pleased with my work, he made it quite plain that I was doing all right and that he would contribute nothing but occasional technical advice. For this, I have given him credit as technical adviser in my opening titles.

"This picture would not have been successful if it were not for the wholehearted cooperation of our son who is the principal actor in the story. Being only ten years of age, he naturally had

many outside interests with "the gang," and was frequently interrupted from his ball games, radio programs, etc., to go on location with me. There were occasions for several retakes and this delayed completion of the film, but the boy was always eager to assist me and help out with little suggestions of his own.

"In the castor oil sequence, he particularly asked to be given the real thing, stating 'We want to surprise Daddy and its got to be the real thing. So let's go the limit!'"

"And now for some technical data," continued Mrs. Kerwin. "The titles were shot on a home made titler built from plans and specifications which appear in Home Movies' booklet, 'How To Title Home Movies.' All were double exposed. A Bell & Howell fader with wipe attachment was used for the special effects in the titles.


"In making the dolly shot, I originally planned to dolly from a long shot



**SOUND *And* SILENT**

# FILM LIBRARIES

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## LONG BEACH

Tate Camera Shop  
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Films Incorporated  
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Hollywood Movie Supply  
4279 Crenshaw (Zone 13)

## OAKLAND

Walter O. Gutlohn, Inc.  
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Bell & Howell Filmosound Library  
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to a closeup and then follow this with the out of focus effect for the day-dream sequence. This, I found, would require gradually changing focus while at the same time dollying in with the camera, which was hard to accomplish single handed. To overcome this, I made the dolly shot using my wide-angle lens, and provided enough light on the set to give sufficient depth of focus for the distance traveled by the camera. At end of travel, I changed to a telephoto lens, with its shorter depth of focus, and adjusted it gradually while filming to throw the scene out of focus."

## Build A Cellar Cinema . . .

Continued from Page 147

On this wall should also be the light switches for both the auditorium and the workshop-projection room spaces as well as for the marquee outside. If a kitchen exhaust fan is used for ventilation the switch should be on the same panel. For those who want to be very fancy, the auditorium lights can be put on a rheostat of sufficient capacity so that the Auditorium lights are not flashed off and on but are faded off and on.

One home movie theater that we know of has a tiny stage with curtains like a regular theater and by an ingenious set of light clothes lines and pulleys the operator in the projection room can dim his lights, part the curtains and start the show with a considerable flourish of professionalism.

The ventilation of the auditorium and the projection room should be worked out with some care, since these small rooms can easily become stuffy with smoke and carbon dioxide during a show. A gravity ventilator can be built which will do a fairly good job of ventilation but a deluxe installation would require a kitchen exhaust fan to the outside plus a fresh air inlet from outdoors. It is desirable to have at least six air changes an hour.

Now let's consider the Approach. At all the Hollywood premieres, of course, they roll out a rug from the theater to the curb, so let's have a rug too! It can be painted on the cellar floor, a real hall runner rug can be used, or a strip of bright linoleum.

Then, too, all the best Hollywood tradition calls for footprints of the famous stars in cement outside the theater; so get busy with a cold chisel, or an electric drill, if you can borrow one, and cut out five or six squares to depth of half an inch. Fill these panels with fresh cement and get the members of your home movie "cast" to make their imprints when the cement has reached its initial set but is still plastic. Some night, when you are going to show

Mrs. Kerwin used a 16mm. Bolex equipped with 1" f. 1.5, 17mm. f/2.7, and 2" f. 3.5 lenses. Also employed were tripod, exposure meter, spotlight, photofloods with Kodaflectors, and a home made dolly.

"I enjoyed immensely making the picture," said Mrs. Kerwin, "and plan to start another as soon as the present shortage of film is over. This time I hope to profit by the experiences gained in my first effort, for even in movie making, the old saying still applies—'Experience is the best teacher.'"

Lamp	16 mm. Kodascope	Lens	Screen Size	"Throw"
400-w.	EE & G	1" f/2.5	3'- 3"x4'-4"	11'-6"
400-w.	L	1" f/2	4'- 6"x6'-0"	16'-0"
400-w.	EE & G	2" f/2.5	3'- 9"x5'-0"	27'-0"
400-w.	EE, G, & L	2" f/1.6	4'- 6"x6'-0"	32'-0"
400-w.	EE, G, & L	3" f/2	3'- 9"x5'-0"	48'-0"
400-w.	EE, G, & L	4" f/2.5	5'- 3"x7'-0"	53'-0"
500-w.	EE & G	1" f/2.5	3'- 9"x5'-0"	13'-0"
500-w.	L	1" f/2	5'- 3"x7'-0"	19'-0"
500-w.	EE & G	2" f/2.5	3'- 9"x5'-0"	27'-0"
500-w.	EE, G, & L	2" f/1.6	5'- 3"x7'-0"	37'-0"
500-w.	EE, G, & L	3" f/2	5'- 3"x7'-0"	56'-0"
500-w.	EE, G, & L	4" f/2.5	4'- 6"x6'-0"	63'-0"
750-w.	EE & G	1" f/2.5	4'- 6"x6'-0"	16'-0"
750-w.	L	1" f/2	5'- 3"x7'-0"	19'-0"
750-w.	EE & G	2" f/2.5	4'- 6"x6'-0"	32'-0"
750-w.	EE, G, & L	2" f/1.6	6'- 0"x8'-0"	42'-0"
750-w.	EE, G, & L	3" f/2	6'- 0"x8'-0"	64'-0"
750-w.	EE, G, & L	4" f/2.5	4'- 6"x6'-0"	63'-0"

Lamp	8 mm. Kodascope	Lens	Screen Size	"Throw"
32-32 C.P.	20	1" f/2.5	1'- 0"x1'-4"	7'-0"
300 C.C.	50	1" f/2	1'-10"x2'-6"	14'-6"
300 C.C.	80	1" f/2	1'-10"x2'-6"	14'-6"
300 C.C.	80	1" f/1.6	2'- 6"x3'-4"	19'-6"
300 B.P.	80	1" f/2	1'-10"x2'-6"	14'-6"
300 B.P.	80	1" f/1.6	2'- 6"x3'-4"	19'-6"

● The above table gives the approved combinations of projector, lamp, lens, and screen size for best projection results at various distances. While table is compiled by Eastman Kodak Co. for Eastman 8mm. and 16mm. projectors, the figures may be used as a basis of estimating screen sizes for home theatres where other makes of projectors are used.

a whole reel of daughter Mary, make a party out of the occasion and have Mary do her footprints in fresh cement, with proper ceremonies.

No one ever saw a first-class movie house without a marquee. Some 1" x 2" furring strips against the ceiling will be sufficient to hold a valance cut out of plywood or from light weight discarded packing crate wood. The outside can be trimmed with a piece of quarter round, and if you want to go overboard, a row of electric lights can be installed just back of the valance, giving your home movie theatre a final professional touch.

## Animation . . .

Continued from Page 149

such as artificial snow. After the camera has been running for a few seconds, an electric fan is used to blow the snow away, revealing the title letters. As a sort of fade out, more snow can be re-

leased from above to again cover up the title. This is probably one of the simplest of title animation methods. It does not require that the camera or title be turned upside down. Of course, the title must be placed flat on the floor or a table and the camera suspended horizontally above it.

This effect was worked out very beautifully in a film recently reviewed by HOME MOVIES' editors. This film was in color and the photographer had used ordinary breakfast corn flakes to cover the title. Being a rich brown, they made a striking opening on the screen. As the fan blew them away, a beautiful title in two tones of brown was revealed. After all the main and credit titles were shown, the corn flakes were again employed to cover and thus fade out the title as described in above paragraph.

Another animated title effect that is extremely easy to make, consists of printing the title with some water proof substance, such as printers' ink, on a stiff card which is somewhat resistant to water. The title is placed in the bottom of a tray of water. The camera is then suspended over the title, and just before the exposure begins, the water is vigorously stirred, causing sufficient rippling to make the wording unreadable. In a second or two the rippling is stopped, and the wording becomes legible. After sufficient expos-

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ure to read the title, the rippling can again be started to fade out the title.

If waterproof ink or waterproof paper is not obtainable, ordinary substances can be employed and the title then given a thin coating of paraffin before being placed in the water.

Lighting a match to the title is another good illusion. It is often used on "The End" titles with an interesting effect. After the exposure has been made, the bottom of the title is ignited by a match and the title goes up in flame. Of course the title is destroyed in this manner. The title can be saved by lighting the top edge of a piece of paper of the same substance as the background

and placing it in front of the title. It is then slowly pulled downward, thus revealing the title from behind the screen of fire. This is best done when plain black paper is used, and with a slight underexposure the movement of the plain ignited card cannot be detected. In color the trick is very effective.

There are dozens of variations of these title animation ideas, and once tried, different treatments will present themselves. Animation in a title is not only interesting to design and execute, but imparts a very professional touch to any home movie.

## 16mm. Theatre Newsreel...

• Continued from Page 142

a half. It was replaced with a Holmes 16mm. projector equipped with a baby "Strong" low-intensity arc light which enabled screening 16mm. films with the same brilliancy as 35mm. program films. The Holmes arc projector remains in service today after continuous use during the past five years.

"I particularly like the Holmes," Boice said, "because it has the aperture plate properly designed to face the emulsion side of the film. Also, it has the pressure plate operating against the shiny or film base side of the film. This insures all films remaining in sharp focus on the screen. No matter whether the film I show is one day old or seven years old, the focus is always the same, since the emulsion is always a fixed distance from the lens and does not vary in this distance regardless of any difference that may occur in thickness of various sections of the film. I have spliced footage taken seven years ago with that shot only recently, and in spite of fact the older film base may have shrunk in thickness, the images of both films project equally sharp and clear."

Boice's old model K Cine Kodak has been replaced with a Cine Special with complete lens equipment and accessories. All shooting is with black and white film in order to expedite processing and speed the newsreel to the screen. In the summer months when lighting conditions are more ideal, Boice uses bulk positive film in his camera. When adverse lighting conditions prevail, he uses Dupont No. 314, a panchromatic stock which has a Weston rating of 24-16, and Dupont No. 301 which has a Weston rating of 64-48.

In these days when manpower shortages and priorities prevail to slow delivery of films from processing laboratories, Boice processes his own films.

Moreover, by doing his own processing, he is able to use bulk film which lowers the cost of his project considerably, besides releasing him from the restrictions imposed were he obliged to shop for single rolls of film so hard to find these days.

Another advantage offered by personally processing the film is, that when called upon to cover an event such as a basketball tourney, where all flood lights are prohibited as a hindrance to players, Boice can underexpose one or two stops, then extend the first development; but if the original exposure is satisfactory, he sticks strictly to time and temperature development and does not vary a particle in the finished results.

Continuing this one-man newsreel production project, Boice then edits his newsreel shots and composes and films appropriate titles for them. Some of these titles are illustrated here. They are simple captions, typewritten upon patterned title cards, then photographed and developed within an hour's time. Lately, Boice acquired a set of Mitten block titling letters, and these are now used to impart a further professional touch to his newsreel presentations.

Boice's photographic technique is flawless. Processing his own films, of course, he can compensate for any errors in exposure which might, but rarely do, creep in. In fact, the screen quality of his pictures are the equal of the 35mm. program pictures which are projected on the same screen; and many of his patrons are unaware even today that Strand News is a 16mm. picture. The good screen quality of the newsreel is further attributed to the fact that when making his shots, Boice overexposes approximately one-half stop, purposely thinning the image to com-



pensate for the large scale theatre projection.

Strand News still remains a "silent" film in spite of the fact that long ago sound films became universal fare on theatre programs. Strand News is not screened in utter silence, however, for select musical recording are played in accompaniment as it unfolds on the screen.

The fact that the novelty of Strand News did not play out long ago proves there is always news to film for an enterprising cameraman, even in a town with the moderate boundaries of Warsaw, Indiana. Fires, parades, ice harvesting, county fairs, motorboat races, interesting activities of citizens—all these constantly furnish material for Boice's newsreel camera. Through all these years, Strand News has kept pretty close to its schedule of appearing with a new issue every week.

And in spite of this very professional and time-consuming activity, Boice continues an active member of the Fort Wayne Amateur Movie Club; and although this club's meetings require that Boice travel a distance of 42 miles to Fort Wayne and back again, he has never missed a meeting since joining.

"I am still and ardent amateur movie maker," said Boice, "and would rather shoot home movies than news coverage. Invariably, too little time is available for really artistic filming when one has to shoot a news event when it happens, where it happens, with little knowledge of just what is going to happen next and, of course, with no opportunity for making retakes."

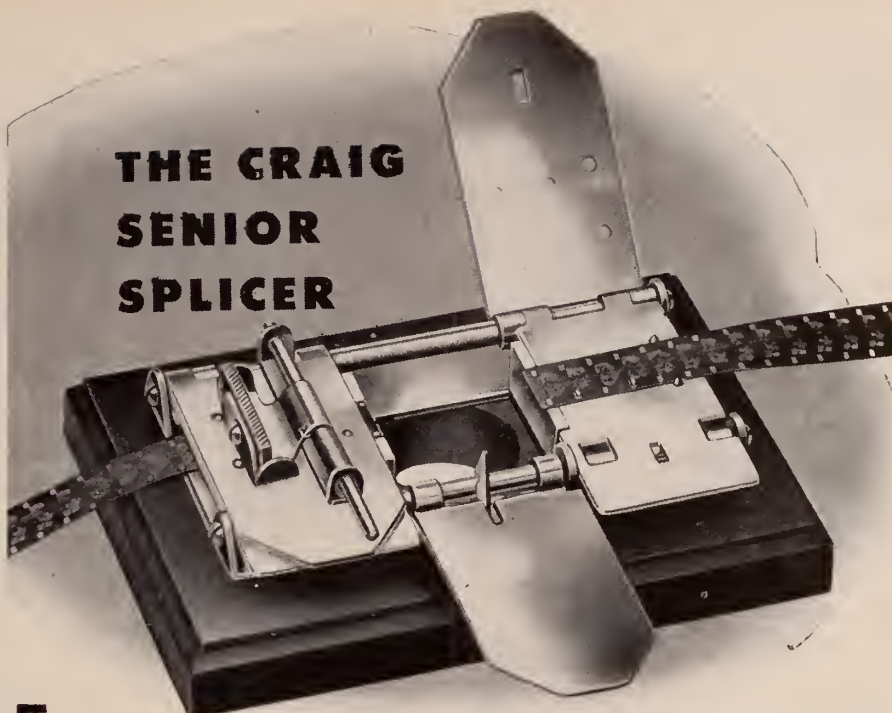
Strand Theatre patrons, however, will tell you Boice has no reason to apologize for the photographic quality of his newsreel, and the fact Strand News is now a six and a half year old institution proves it.

## Judging Club Contest Films...

• Continued from Page 143

is exposure. The score should be cut heavily for scenes that are over- or under-exposed to the extent of one stop."

On the subject of titles, it is Patterson's contention that as long as the titles are easily read and are not too much out of harmony with the picture, one need not be too concerned with their technical perfection. The type of title to be frowned upon, says Patterson, is the "tip-off,"—the title that tells the audience what the scenes that follow will easily tell by themselves. In the silent amateur picture, the chief purpose of sub-titles is to connect scenes—tie them closer together—and thus in-



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K111—The Future President  
K112—Our Bundle From Heaven  
K113—Our Son  
K114—Vacationing in the Mountains  
K115—Our Fishing Trip

K116—A Reel Fish Story  
K117—Our Hunting Trip  
K118—Off to a Glorious Holiday  
K119—The Great Northwest  
K120—The Dude Ranch  
K121—Just Fishing  
K122—Winter Sports  
K123—Our Summer Retreat  
K124—A Stroll in the Park  
K125—Down on the Farm  
K126—Merry Christmas  
K127—Here Comes the Bride  
K128—Off on a Honeymoon  
K129—Happy New Year, Everybody

K130—The Nite Before Christmas  
K131—We Celebrate the 4th of July  
K132—Our Vacation Trip South  
K133—Our Vacation Trip North  
K134—Our Vacation Trip East  
K135—War-time Influences Around Us  
K136—Autumn  
K137—Down to the Beach  
K138—Wintertime  
K139—Circus  
K140—Easter Parade  
K141—Our Garden  
K142—Trains

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crease interest generally in the picture.

Still another amateur movie club, which has given serious thought to the process to be followed in judging amateur films, is the Utah Cine Arts Club of Salt Lake City. A treatise on the subject occupied considerable space in the May and June, 1944, issues of the *Utah Cinemagazine*, the club's monthly bulletin. On the subject of editing and titling, from viewpoint of film judges, the editor has this to say:

"A well edited amateur picture should confine itself to putting over a single basic idea. In other words, if you go on a vacation to some national park, make movies, then title your picture "Utah Parks," the picture should be confined to scenes of what was actually seen in Utah's parks, and not include irrelevant shots of friends, relatives, etc. Scenes covering other subjects should be omitted and placed on another reel.

"If the picture is well planned, photographed and edited, informative titles add the finishing touch of completeness. Good titles will pull an otherwise weak picture out of the mediocre class and make it more enjoyable because of the element of continuity they impart. Titles are definitely an important element in the component of amateur movies known as continuity."

This brings us to the pertinent point of how to rate these various components, once they are understood — how many points to allow for photography, how many for continuity, etc. As previously stated no universal rule exists as yet on this practice. Paul Kelly of the Norfolk (Virginia) Amateur Movie Club has established the following percentages for rating club contest films:

COMPONENT	MAXIMUM RATING
Entertainment Value	30
Basic Theme	20
Structure and Editing	20
Photography and Lighting	15
Titling	10
Main Title	5
<b>TOTAL</b>	<b>100</b>

The above system tends to give the majority of points for interest quality

of the picture (entertainment value and basic theme)—a total of 50 points. It has been argued that a picture may be exceptionally well photographed and may have ample titles; but unless it holds the attention of the audience, it fails in its purpose.

The Long Beach (California) Cinema Club has established the following percentages to be allowed in judging the contest entries of members:

COMPONENT	MAXIMUM RATING
Continuity	20%
Photographic quality	20%
Editing	20%
Titling	15%
Subject matter	15%
Lighting	10%
<b>TOTAL</b>	<b>100%</b>

With the above system, subject matter should be combined with continuity, thus adding 15 points to this component or a total of 35 for continuity. Similarly, lighting ought to be considered an element of photographic quality, thus making the maximum percentage for this component 30%.

The systems established by the two clubs and used as examples here are cited merely to show the wide variance in estimates of importance of the various components of amateur films. Obviously, these ratings, and those of other amateur movie clubs, will, with the passing of time and experience, undergo considerable revision. It seems reasonable that with a wider interchange of ideas on this subject, that eventually a universal method of rating amateur films, both contest and just plain everyday home movies, will evolve.

It is this writer's opinion that continuity, which is the basis of audience interest or entertainment value, should carry a high percentage of points in the final analysis. Photography—good exposure, camera handling, composition, etc.—should come next. Editing and titling should follow in that order, with titling carrying the fewer points in view of the ability of some films to tell a story with little more than the opening and closing titles.

## Shipyard Employee Makes Films ..

• Continued from Page 145

movies. It is understandable that a committee might hesitate to appropriate funds for the necessary Kodachrome film and the sound recording service that the venture would eventually require.

These doubts were vindicated however upon completion of the picture which ran 900 feet in 16mm. color and sound. Titled "Team Work Wins," the film was slanted toward the foremen,

leadmen, safety supervisors, etc., in the yard—those on whom responsibility rests for teaching employees the proper working procedures and use of tools and equipment that tend to keep accidents at a minimum.

The film was so widely acclaimed by the men to whom it was shown, that immediate plans were laid to produce a second picture that would carry the

safety story directly to the laborers and craftsmen. With the foremen, superintendents, leadmen, etc., now completely sold on safety through the medium of motion pictures, the next step was to "sell" safety and accident prevention to the employees under these men.

Charles Pope, head of the safety committee, collaborated with Sturgeon on the second film, wrote the script and the narration. Sturgeon employed two cameras in filming the picture—a magazine loading Filmo and a 16mm. Bolex. Shooting the picture took him all over the shipyard, in every department large and small, and ultimately out to sea to film the closing sequence. He encountered every conceivable lighting condition which made necessary the use of filters, photofloods, and the variable speeds of his cameras.

The completed picture, titled "Join The Team!" also runs 900 feet in length in 16mm. Kodachrome with narration in sound by Jim Brannon. The film begins with an attractive lead title and good introductory musical score and narration. It introduces the shipyard by showing hundreds of employees flowing through the gates on their way to work.

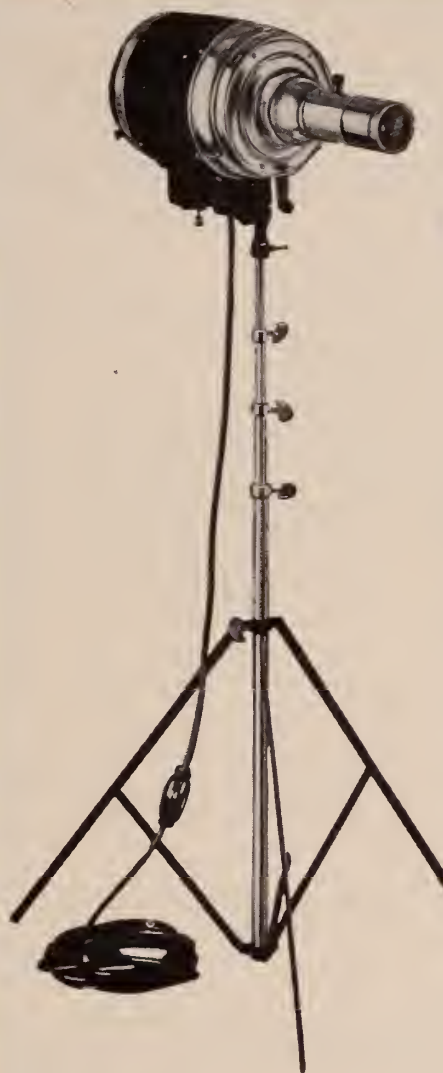
Presently, a careless workman, in whose voice the narration is made, is seen to fall through an open hatch. The ensuing scenes show the result—loss of work and of pay; the mounting hospital and household bills; not to mention the loss to his employer and to the war effort by his prolonged absence from work. As these scenes unfold on the screen, the workman relates his story, pointing up his mistakes.

The picture then shows some of the most common errors of careless workers employed in the yard: leaving tools and equipment insecurely on high scaffolding to fall upon workers below; careless use of ropes, cables, ladders, etc., over which others may trip and suffer serious injury or loss of life.

All this the recuperating worker reflects upon as he lies abed in the hospital. In time he is able to return to his job, determined to work with greater safety to himself and his fellow employees. As he goes about his work, he demonstrates the right way to secure safety ropes, the correct manner of securing a ladder to prevent serious fall of a worker, etc.

Ship launchings are shown—launchings which this repentent worker delayed many days through the carelessness that resulted in his injury, his hospitalization and absence from work. The closing sequence shows the launched ships at sea in impressive shots made from their decks, and the narrative here points up the message "Join The Team!" of careful workers and help speed up production."

In addition to producing the two safety prevention films for Consolidated



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Steel Corp., Sturgeon also is in charge of exhibiting them. The films are usually screened during lunch hours when employees are most receptive to a little diversion while eating from their lunch boxes. Shows have been held down in the holds of ships under construction, or on the top side after dark to the night crews. The films have been screened for audiences of as little as three employees, and to groups of 300 or more at a time. To date, "Join The Team" has been screened before a total of 15,000 of Consolidated's 45,000 Los Angeles district employees.

Prints of both films have been made for distribution to Consolidated plants in other parts of the country, and already, engineers, superintendents and others who have witnessed the effect "Team Work Wins," and "Join The Team" have had on Consolidated employees, are asking for more training films covering a number of employee-relations and safety problems.

It appears, therefore, that John Sturgeon has a pretty steady job cut out for

himself as a training film producer. Together with Charles Pope, safety committee chairman at Consolidated, Sturgeon has developed an efficient production unit that can turn out effective training films with greater speed and economy than might result were the task assigned to someone outside the organization.

Undoubtedly, Consolidated Steel Corp. was fortunate to find within their organization a man so capable and with the ability to present so effectively the company's problems on 16mm. film. That similar problems—and like opportunities—exist with other industrial firms will not be doubted. Certainly other serious movie amateurs will do well to survey the situation existing within their place of employment. Should opportunities for effective training or exploitation films prevail, they can take heart from the success achieved by John Sturgeon and propose a program of company film production—with themselves behind the cameras, of course!

## Home Movie Scenario . . .

• Continued from Page 144

around in Peg's flower bed again!"

SCENE 20: *Medium Shot*—Dog leaps from porch into yard, and out of camera range.

SCENE 21: *Long Shot*—Dog scampering out into yard towards flower bed.

SCENE 22: *Medium Shot*—Dog trampling down flowers in flower bed.

TITLE: "She got away, but I'll teach her not to mess up Peg's flower bed!"

SCENE 23: *Long Shot*—Mistress looking out window, as seen from flower bed. She is shown running out of front door toward camera.

SCENE 24: *Medium Shot*—Dog among crumpled flowers, looks up at mistress. She holds switch in hand, threatens him with it.

SCENE 25: *Close-Up*—Dog looks up shamefully, lowers head.

TITLE: "The only way out of this is to act cute!"

SCENE 26: *Medium Shot*—Dog slowly leaves flower bed, lays down at mistress' feet, places head between paws, slyly looks up at mistress to see how she's taking his act. Woman bends down, smilingly pats dog's head. Dog, knowing he has been forgiven, gets up, wags tail.

SCENE 27: *Close-Up*—Dog licking woman's hand.

TITLE: "Whew . . . That was close. That cat gets me into more trouble!"

SCENE 28: *Close-Up*—Cutback to Scene 27. Fadeout.

SCENE 29: *Medium Shot*—Dog returns to old dozing spot on porch. Woman enters house, shuts door. Dog

starts to lay down, but suddenly looks up out into the street.

TITLE: "Oh! Oh! There goes that nifty spaniel that just moved into the neighborhood. Now to attract her attention with some of my tricks!"

SCENE 30: *Medium Shot*—Dog sits up in begging position (or does any trick he may know). His head turns from one side to the other as though he were following the spaniel walking down the street.

TITLE: "Hmm—All that got me was a dirty look.

SCENE 31: *Medium Shot*—Cutback to scene showing dog going into dozing position. Fadeout.

SCENE 32: *Medium Shot*—Front door featured, dog seen dozing in his old spot at the side. Mistress opens door, comes out, looks around as though searching for the evening paper. (Should look in the usual places: under porch chairs, side of porch, etc.) Mistress goes back into house.

SCENE 33: *Close Shot*—Dog sits up, cocks his head.

TITLE: "Hmm—She can't find the paper again."

SCENE 34: *Close Shot*—Cutback to Scene 33, dog turns head, presumably looking over into neighbor's yard.

TITLE: "Oh! Oh! Here's my chance to get in good with her again!"

SCENE 35: *Medium Shot*—Dog gets up quickly, runs down porch steps to camera.

SCENE 36: *Long Shot*—Dog scampers over into neighbor's yard, up neigh-



bor's porch, disappears for an instant, re-appears with newspaper in his mouth, runs back to own yard to camera.

SCENE 37: *Medium Shot*—Dog scampers up porch steps from camera, carrying paper in his mouth towards door.

SCENE 38: *Close Shot*—Dog, paper in mouth, scratching on door.

SCENE 39: *Medium Shot*—Woman appears at door, smilingly stoops down, takes paper from dog's mouth, pats his head as both re-enter house.

SCENE 40: *Close Shot*—Living room: Dog eating biscuit out of mistress' hand. Dog looks up and directly at camera.

SCENE 41: *Close-Up*—hand ringing doorbell.

SCENE 42: Back to scene 40, but in medium shot. Mistress, hearing bell, gets up, goes to door.

SCENE 43: *Closeup*—camera over shoulder of mistress and focused on neighbor at door. She speaks, excitedly:

TITLE: "My newspaper was on the porch a moment ago and when I went out to get it it was gone!"

SCENE 44: *Closeup*—Reverse camera position of scene 43. Mistress, suspicious, looks back toward dog.

SCENE 45: *Closeup*—Same as scene 42. Dog, hearing neighbor's words, starts to sneak away slowly. (Shoot this in ultra speed so that action will be in slow motion on the screen.)

SCENE 46: *Medium Shot*—Camera indoors, focuses upon mistress as she looks at dog; becomes exasperated; looks for something to throw at dog, and starts toward him.

SCENE 47: Back to scene 45, but with dog scampering away fast and exiting through door. (Shoot at normal speed.)

SCENE 48: Medium shot of doghouse, with camera centered upon it. Dog cautiously sticks head out of door. Fadeout.

THE END

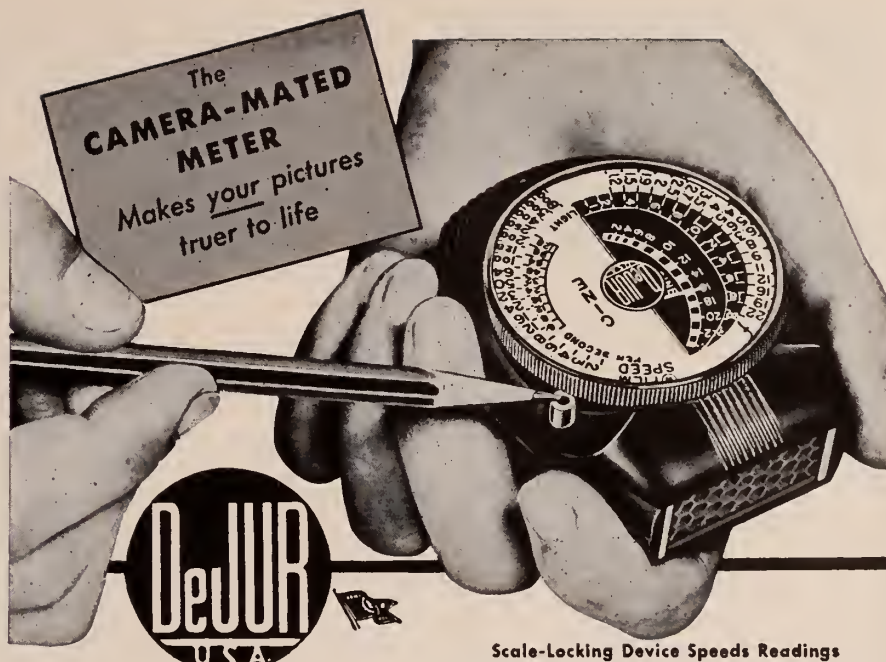
## Reviews of Amateurs' Films

• Continued from Page 134

reliance which the organization develops in its members.

The photography is generally good—some underexposure and unsteady scenes coming in to lower the overall average which otherwise demonstrates some good cinematic effort. There are, for instance, some very well executed zoom and dolly shots and an excellent sequence of night shots which far outweigh much of the underexposed scenes. The zoom shots, Mr. Benajmin explained, were made with camera hand held and by walking forward into the scene with camera running.

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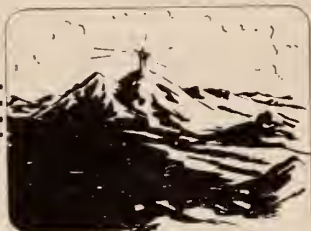
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- ★ Jesus Savior Pilot Me
- ★ In The Garden      ★ Just As I Am
- ★ Leaning On The Everlasting Arms
- ★ Love Divine      ★ Near The Cross
- ★ My Country 'Tis Of Thee
- ★ O Come All Ye Faithful      ★ Softly & Tenderly
- ★ Old Black Joe      ★ What A Friend
- ★ We Shall Gather At The River
- ★ Work, For The Night Is Coming

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this picture. Some of the titles in which the Indian names of the various groups were given, were double exposed to cause the Indian name to fade out and its English meaning to appear in its place.

Mr. Benjammin used a Filmo 8mm. camera with a DeVand backwind and frame counter. Lenses used were Wollensak 1/2-inch f/1.9 and 1 1/2-inch

f/2.5 and a 1/2-inch Cooke f/2.5 fitted with a Hyper-Cinor wide angle lens attachment. Viewfinders were matched for all lenses.

*Home Moives* has awarded this picture a 3-Star Merit Leader. A little more care in direction and planning easily would have made this film a contender for the Movie Of The Month certificate.

## Want To Sell Bonds With Movies?

• Continued from Page 141

July 7th—the duration of the Seventh War Loan drive.

In addition to the opportunity afforded to view many of the splendid O. W. I. films which one might otherwise never see, there is much valuable practical experience to be gained in conducting these bond drive shows. Those who wish to enlist their services can arrange with one or more of their local schools or churches or with an industrial firm with 16mm. projection equipment, to conduct war bond programs. They can undertake to handle the whole show, or merely offer their services as projectionist.

The first step, if you are at present not an owner of a 16mm. sound projector, is to line up the use of a projector and auditorium in which to exhibit the O. W. I. films to be furnished for this purpose, or to arrange with an industrial firm with such equipment to put on one or more showings of films in connection with the bond drive. In other words, survey your territory and the opportunity it offers, and thus be prepared to present your story to the War Finance Committee.

The next step is to volunteer to your State 16mm. Chairman of The War Finance Committee, by filling out the form below and advise him how much time

you will be able to give to war bond showing of films, the dates and the time you can be available. In addition, give all facts concerning the estimated number of people who will attend your shows, seating capacity of the auditorium, and the population of your city or town as well as of the district in which your exhibitions will be staged.

Amateur movie clubs have an unusual opportunity to aid the Seventh War Loan drive where 16mm. sound projectors can be made available for showing O. W. I. War Information films to club members and friends. Special consideration will be given clubs volunteering in this drive where it can be shown that sizeable audiences can be serviced with War Information Film shows. In addition to the purely exhibition phase of these shows, clubs can aid local bond drives still further by selling bonds at each show. Many clubs already have contributed to the war effort with programs that offer an evening of entertainment and informative films in exchange for buying a bond as price of admission. In one of the very first 16mm. war bond shows, the Brooklyn Chapter of The Reelfellows sold over \$8,000 worth of war bonds and stamps in a single eve-

Fill Out And Mail This Form To Editor, HOME MOVIES, 6060 Sunset Blvd., Hollywood State Chairman, War Finance Committee,

City \_\_\_\_\_ State \_\_\_\_\_

I wish to volunteer my service as PROJECTIONIST — EXHIBITOR. (Indicate which) in showing 16mm. films in the 7th War Bond Drive.

I am experienced operator of \_\_\_\_\_ 16mm. sound projector

I can furnish a \_\_\_\_\_ 16mm. sound projector.

I can show films on \_\_\_\_\_ (state days)

between the hours of \_\_\_\_\_ AM/PM. in the \_\_\_\_\_

district of \_\_\_\_\_ City.

This district embraces approximately (state number) \_\_\_\_\_ residents.

I can obtain use of local school/church auditorium seating \_\_\_\_\_ persons.

This auditorium has/has-not a 16mm. S.O.F. projector.

SIGNED \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

ning. Members of the A. W. V. S. assisted by selling bonds and stamps in the lobby as the medium of admission to the show.

Those who wish only to enlist their services as 16mm. sound projectionists are asked to communicate and register with their State Chairman as early as possible and make known their offer to serve, giving information as to experience, etc. Those who have served as operators of sound projectors in schools, churches, clubs, and industrial plants are especially needed. Those who can arrange showings of O. W. I. War Information Films before such groups should prepare to do so at once by communicating with local State Chairmen.

And if you need further incentive, remember that 16mm. film exhibition is an up and coming big business. Here is opportunity to feel it out, see how it works—and at the same time contribute service equal to the purchase of many war bonds.

As a result of the lip service given the last War Bond Film shows, the public is more conscious of the enter-

taining and factual content of O. W. I. films. Many, regretting their failure to see such films previously, are looking forward to the opportunity that will be offered when the Seventh War Bond drive gets underway. The demand for seats at Seventh War Bond shows will be tremendous.

The distribution of O. W. I. films will be handled through the usual channels already set up by the government. After you have registered with your State Chairman, he will, unless enlistments are closed for your territory, authorize you as a Seventh War Bond drive exhibitor or projectionist. If an exhibitor, the chairman will arrange for you to receive the necessary films for your shows. Projectionists offering their services will be assigned to assist exhibitors in charge of War Bond showings in their territory. It is important that those who wish to volunteer apply now by filling out and mailing the Volunteer's Enlistment form on opposite page to the Editor of Home Movies, who will forward it to the proper State 16mm. Chairman.

## Cine Roundup . . .

• Continued from Page 138

Brazil," 15 min., and "Gracias Amigos," 20 min.

Impressed with the possibilities of 16mm. films, the Society of Motion Picture Engineers is now working on turning out projection prints which will equal the sight and sound quality of 35mm.

According to Robert V. McKie, of RCA, the commercial processing of 16mm. has too long been overshadowed by 35mm. and the 16mm. industry is now coming into its own. One of the contributing factors of the awakening to 16mm. McKie says, has been due to the fact that most of the pictures made by the major Hollywood studios are being reduced to 16mm. These are dis-

tributed to the Army and Navy for screening at various overseas camps.

The Pullman-Standard Car Manufacturing Company has just announced a modernization and construction program which will cost several million dollars. Foremost change in the program is a recreation car designed to show 16mm. motion picture films.

## Closeups . . .

• Continued from Page 155

deal with Ralph McCutcheon to feature "Dice," the Arabian stallion, in the second picture to be started shortly.

The horse, which appeared in "Sundown Riders," will be teamed with Wade for the second time. McCutcheon, trainer of animals for various studios, will move into the western series as one of the group handling the production.

the establishment of a 16mm. branch in all key cities to handle their postwar short subjects, have been announced by Hugh Harman after a meeting with the executive members of Harman Studios.

As soon as all present contracts are fulfilled, production in the future will be on 16mm. film.

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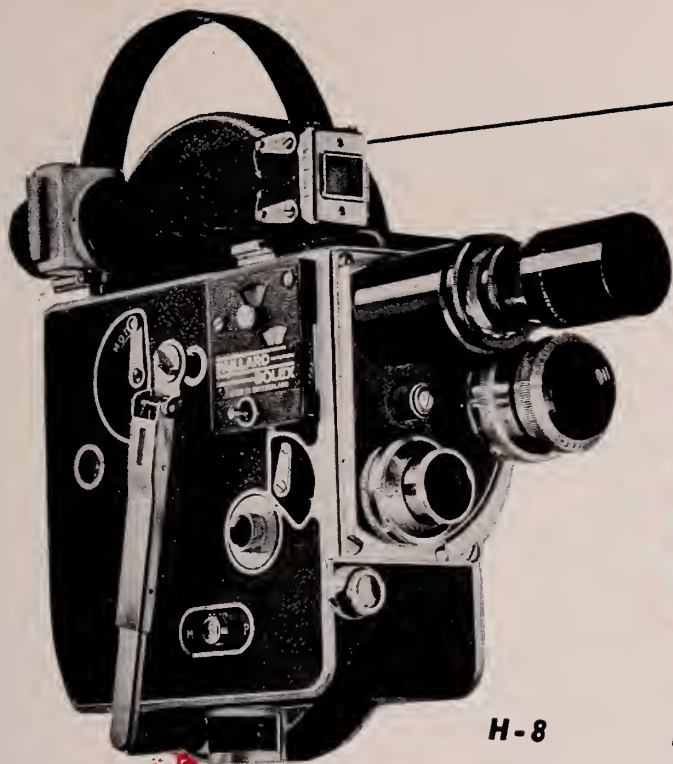
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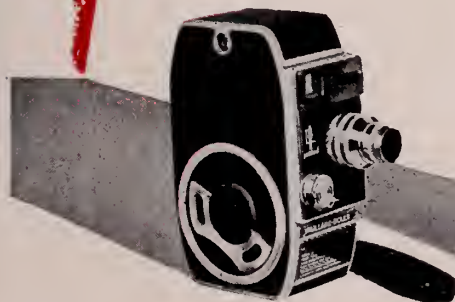
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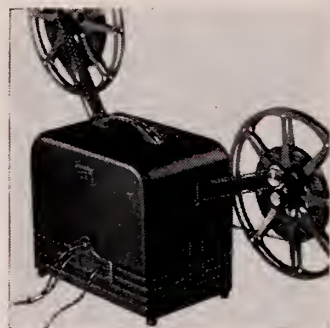
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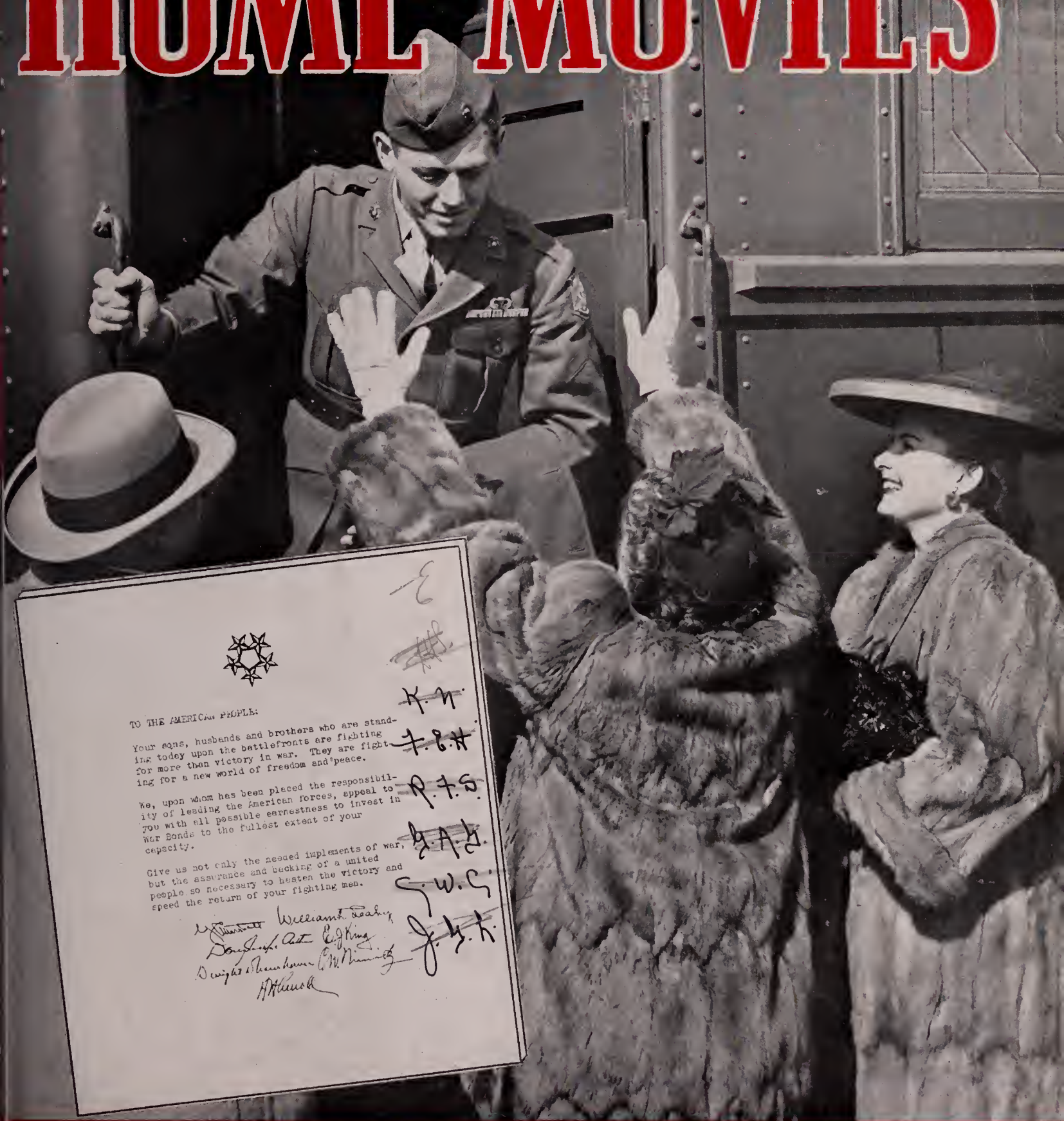


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- ◆ Advantages of Coated Lenses
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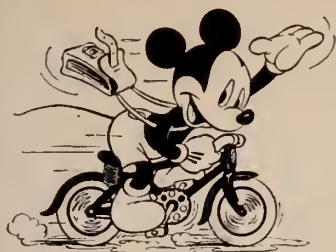
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VOL. XII

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# REVIEWS... *of Amateur films*

B Y J . H . S C H O E N



**RANCHO ALAMO**, 360 feet 16mm. Kodachrome, is notable for clever editing skill that agurs certain success for the future movie making efforts of its producer, Carlos Grant, Consul of Chile at Los Angeles. This picture is essentially a record film of daily events at Rancho Alamo, a horse ranch in the hills near Hollywood supplying equine actors to the picture studios. Auction of horses is a common occurrence at the ranch and Grant has based the opening of his picture on one of these events.

Various breeds of horses are shown, gaits demonstrated by skilled riders and then we see scenes of the auction intercut by interesting closeups of spectators.

The latter part of picture is given over to a short continuity sequence in which a noted cowboy star and his wife, who were active in the earlier ranch scenes, enact roles. The story opens on the couple meeting under a tree, with the cowboy making amorous advances to the girl.

A change of scene to the ranch corral shows two outlaws stealing quietly toward a group of saddled horses. They mount two of them and the girl cries out as suddenly she observes the theft taking place. The cowboy flashes his guns, mounts his horse, and gives chase. There is an interesting sequence of chase scenes, ably photographed and edited. Later, we see the cowboy returning to the girl with the two horse thieves lassoed and walking before him. The picture concludes with typical love embrace of cowboy and girl.

Grant has good lens equipment and uses it to advantage, resulting in sharply focused scenes with great depth. Color rendition is perfect except where lack of sunlight reflectors made it impossible for filmer to lightup shadows in faces of players and persons in two scenes.

It is the deft editing combined with exceptional color photography that

makes this picture a more than worthwhile effort. The titles, too, are exceptionally good—lettered by hand with appropriate decorations symbolic of the west.

Grant used a 16mm. Bolex with f/2.5 fixed focus Taylor Hobson Cooke lens, an exposure meter and a tripod. Fades were accomplished by manipulating lens diaphragm.

HOME MOVIES has awarded this film a 3-star Merit Leader.



**EASTER**, 175 feet 8mm. Kodachrome, is another fine cinematic effort of Mr. and Mrs. Ryne Zimmerman of Milwaukee, Wisc. As the title implies, the continuity concerns doings in the Zimmerman family at Eastertime. The picture begins with closeup of a kettle of boiling water being poured into four cups placed on a table. Each cup contains a small quantity of dye in powdered form, and as the water is poured into each, it becomes a colorful liquid easter egg dye.

This is followed by well-staged shots of mother and daughter dyeing eggs, of father, with an Easter lily, ringing doorbell and being admitted by mother. Next morning the family egg hunt is staged. Mrs. Zimmerman is shown hiding eggs in a small nest placed under cushion of a club chair in the parlor. Little daughter begins the hunt while her daddy unwittingly sits in the club chair. While reading the newspaper, he feels a disturbance, reaches behind him, and brings out a baby chick. This is repeated a number of times. He calls his daughter and gives chicks to her. This is repeated to produce also baby ducklings and a live white rabbit.

The child is then shown playing with this array of Easter presents. Interesting is the closing sequence showing her making a swimming pool of the kitchen sink for the ducklings, of the ducklings skidding down an improvised slide

• Continued on Page 213



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# "I've Got A Problem!"

★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

## KODACHROME TITLES

**Q:** I have a roll of regular Kodachrome film. I wish to make some titles using photofloods for light. My camera lens is equipped with a dark blue pola screen filter. I also have available two No. 1. daylight (blue) photofloods.

Now in order to make satisfactory titles using regular Kodachrome film with artificial light, shall I use the blue photofloods or the pola screen and what lens setting would be correct for this?

**A:** When I use type A Kodachrome with two No. 1 photofloods 15 inches from title board,  $f/8$  seems about the right exposure.

Also, when using regular Kodachrome outdated 30 days, how much additional exposure should be allowed?—C. C., Pasadena, Calif.

**A:** In filming titles with outdoor Kodachrome and artificial illumination, use blue photofloods instead of white to compensate for the color character of the outdoor film.

Although no increase in exposure is required when Type A Kodachrome is used with regular photofloods, better results will follow when a slight increase in exposure is given. If you have had good success exposing Type A Kodachrome at  $f/8$  at the distance mentioned, then we would suggest setting lens at  $f/5.6$  when using regular Kodachrome and blue photofloods. Do not use the blue pola screen.

Our experience has shown that no increase in exposure is necessary for any film used 30 days after expiration date. Film outdated six-months to 1 year should be allowed a half-stop increase in exposure—over 1 year, a full stop.

## DETERMINING LENS STOPS

**Q:** How may I determine the true  $f$  values of the stops marked on lenses extended beyond their normal focal length?—C. P. W., Boulder, Colo.

**A:** Should you be mathematically inclined and wish to figure out the exact  $F$  stops, there are two ways to go about it. Remember that the  $F$  value is reached by dividing the focal length of the lens by the diameter of the iris diaphragm at that point. (Extremely precise measurements vary with the individual lens, but for our purposes this generalization may be considered as sufficiently accurate.) Work it backward, and determine the diameter for the  $F$  stop indi-

cated by your meter. Add the length of the extension tube to the focal length of the lens, and divide that sum by the diameter. This will give you the new value for the  $F$  stop marked on the lens. For example, suppose we are using a Goerz Reflex Focuser (which is 1.38 inches long) and a 6-inch lens, and that the indicated exposure is  $F8$ . Six divided by 8 is .75. Six inches plus 1.38 inches is 7.38 inches, and if you divide that by .75, the result is 9.8. Thus  $F8$ , as indicated on the 6-inch lens, has become  $F9.8$  on the lens with the extension tube added. If you are planning to use one extension tube and one lens all the time, it is easy to work out a table showing the new values for all the stops, and then it would not be difficult to find the  $F8$  value for the lens plus the extension tube.

However, if you wish to figure directly which stop on the lens only corresponds to  $F8$  on the lens with the extension, the procedure is somewhat different.

Divide the combined length of the lens and the extension tube (7.38 inches) by the stop indicated by the meter ( $F8$  in this case) to find the diameter of the iris diaphragm at that point. Then divide the focal length of the lens only (6 inches) by that diameter to find the equivalent on the  $F$  stop calibration scale of  $F8$  on the combined lens and extension tube.

For example, 7.38 inches divided by 8 is .920. Six divided by .920 is 6.5. Therefore  $F8$  on the lens-plus-the-extension becomes  $F6.5$  on the calibrated scale, and that is where lens should be set if your meter gives reading of  $F8$ .

## FILM SLITTING

**Q:** Can you advise who offers service of slitting and re-perforating 16mm. film so it can be used in 8mm. cameras? Using color film exclusively and being unable to purchase 8mm. Kodachrome, I find I can purchase 16mm. Ansco Color film, but of course this is not yet available in 8mm. I would like to find someone with precision equipment that could convert my Ansco Color film for use in my 8mm. camera.—M. J. A., Schenectady.

**A:** Filmcraft, 4038 Broadway, Kansas City, Mo., offers the re-perforating service you desire.





## No obstacle

**T**RYING light conditions are no obstacle to sparkling shots, with Ansco Hypan Film in your camera!

In back-lighted scenes like the one above, Hypan's brilliant emulsion is extremely helpful to you in bringing out sparkling detail in the shadow areas. It preserves the clarity and snap so necessary to pleasing results.

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Its fine grain and high resolving power are especially valuable in the 8mm size, but they contribute to "professional" clarity in 16mm as well.

In fact, there's only one sour note con-

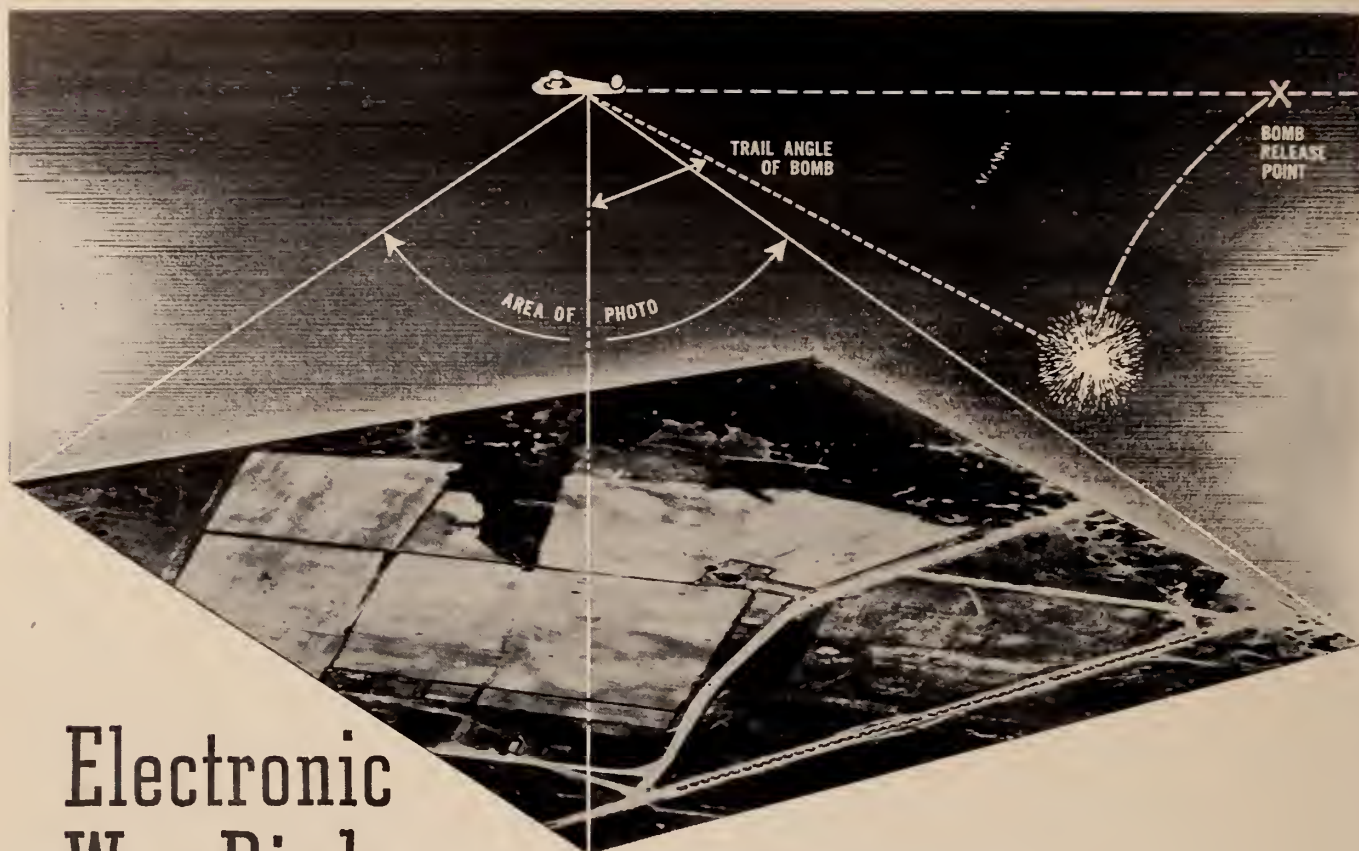
nected with Hypan—it's scarce. But we know you understand that war requirements must come first. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

# Ansco

8mm and 16mm

## HYPAN FILM





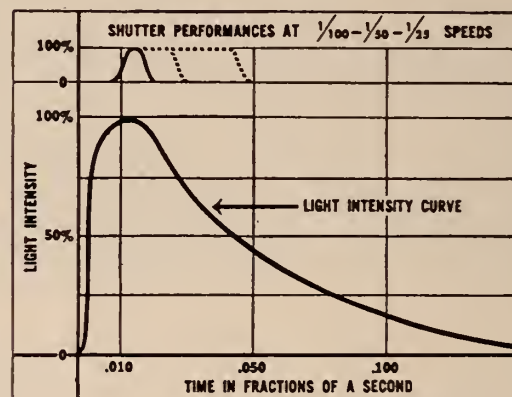
## Electronic War Birds

*... that pry into the secrets of the night*

Night-time. A reconnaissance plane streaks over an enemy supply line. A flash bomb drops and explodes . . . night turns into day . . . a camera shutter clicks. And the secret of the long motor caravan, shown in the night photo above, is fully revealed.

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This is a typical flash bomb light curve and camera shutter synchronization chart. Precise electronic coordination of shutter action at the light intensity peak results in sharply detailed aerial night photographs.



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**"Die Frau** about to be executed for violating regulations against succoring guerrillas. Her guards graciously permit her to be 'shot' first by a camera enthusiast." \*



**"Wunderbar!** This dynamic composition shows true Kultur can find acceptable art forms, even among inferior races." \*



**"Sports-Type** film was used to capture this charming action scene, snapped from a speeding Volkswagon." \*

\* THESE PHOTOS ACTUALLY FOUND ON DEAD OR CAPTURED GERMAN SOLDIERS.

Every War Bond you buy  
in the

**7th WAR LOAN  
DRIVE**

means another blank  
page in the phata album  
of Nazi atracities!

Photography is our business, but we're working hard to hasten the day when it will be impossible to take photographs—like those above.

Making high-precision optical instruments for the Army and Navy is our full-time job—until the time when people everywhere can be photographed, without heartbreak and without shame.



**UNIVERSAL CAMERA CORP.**

NEW YORK • CHICAGO • HOLLYWOOD



# HOME MOVIES

Published in Hollywood

MAY, 1945

## AMATEUR MOVIES AID DRIVE TOWARD VICTORY

Neighborhood Cine Shows Step  
Up Sales Of War Loan Bonds

BY MARY D. MILLARD

**A**N AVID camera fan in Columbus, Ohio put his hobby to work for the Government and rang up \$3500 in Uncle Sam's cash register.

Mr. William E. Eckenrode even gave up smoking in order to have more money to spend in the pursuit of his hobby, home movies. About three years ago he began sharing his enjoyment with the neighbors by taking movies and colored stills of them and their children and showing the pictures on summer evenings in a vacant lot in the neighborhood. After a time he exhausted his supply of home movies, but the parties in the vacant lot had become so popular that he continued them from time to time, using educational films loaned him by Ohio State University.

Being an air raid warden, it was inevitable that he should employ his hobby in the selling of bonds during the War Loan campaigns. He decided to combine the two activities.

First of all, he contacted the Public Relations Officer of the 5th Service Command and learned that the Army would be more than glad to lend him all the films he wanted. Then the school board in his neighborhood was contacted and permission was given him to use the auditorium and also the sound equipment and 16mm. projector belonging to the school.

The films available, the school auditorium engaged for an evening in September, Mr. Eckenrode then had numbered tickets printed at his own expense and set out to distribute them—at a price.

Each person buying a \$25 bond was given two tickets to the show. And to sell the bonds he spent every day of his three weeks vacation ringing door bells. Some days he walked and some days he pedaled his bicycle, but rain or shine, every day of those three weeks he was a familiar figure in Columbus' suburb of Grandview.

To make his one-man show even more inviting he called on neighborhood merchants for the purpose of securing donations for door prizes. The hardware store, the dime store, the gift shoppe, the drugstores, and the two movies—all gave him something, gladly.

The show was well attended and the Government-loaned movies proved un-

• Continued on Page 213

• Scenes from "Story Of A Transport," one of the impressive 16mm. films being made available for exhibition, during the coming 7th War Loan drive, by the War Finance Division, U. S. Treasury Department. Picture dramatically links a ship's romantic past as the peacetime luxury liner "Manhattan" with her grim, war-service present as troop transport.

# STORY OF A Transport

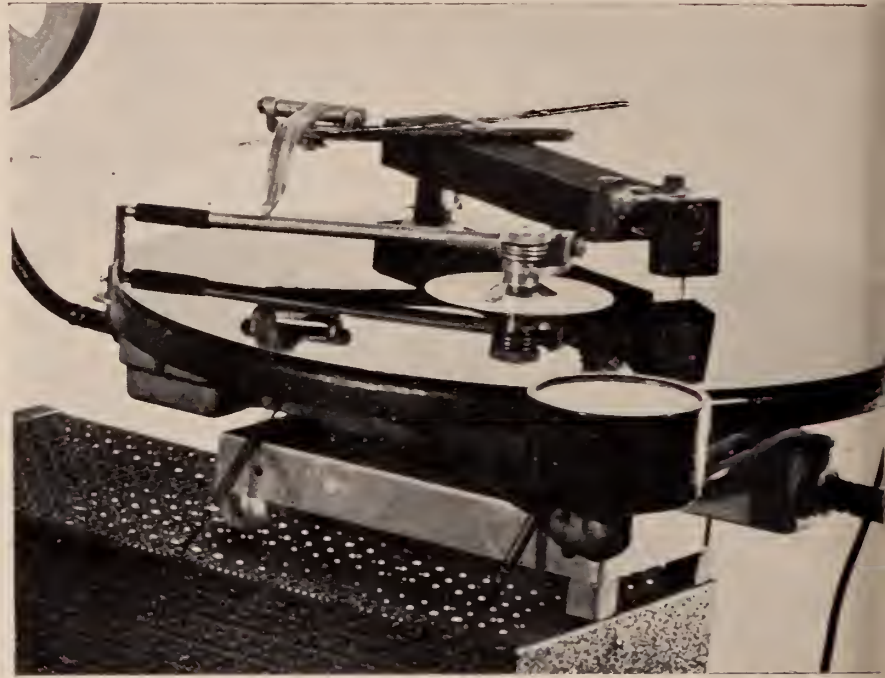






• Recorders available today feature two types of lead screws for moving the cutting head progressively across the blank disc: The concealed lead screw type, shown at left, and the type with overhead lead screw as pictured below.

• The overhead lead screw is considered the most accurate and is found on all professional type disc recorders such as used by radio transcription and broadcast stations.



# Features To Consider In Buying A Disc Recorder

**Knowledge of Recorders and Recording Helpful In Selecting Right Equipment for Making Home Movie Sound Discs . . .**

B Y D A V I D A . K I N G

## • For the Advanced Amateur

**W**ITH the end of war in Europe in sight, many movie amateurs have resumed interest in new postwar equipment for their hobby. Amateurs eager to add sound to their movies are scanning old catalogues, brushing up on facts concerning recorders, reproducing equipment and attendant accessories.

It is timely, therefore, to consider some of the important aspects of sound on disc recording, the features of better type of equipment, as well as some of the techniques that tend to produce the best results, so that the home movie sound enthusiast may be more generally informed when at last the opportunity arrives to buy the new disc recording equipment he has waited for so long.

What speeds should the turntable offer? What style cutting needle is best? What size discs offer the best sound results? These and numerous other questions are uppermost in the minds of the sound minded movie amateur today. Of prime interest in cutting records to be played with home movie films is the speed of the turntable. There are two speeds which are commonly used: 78 r.p.m. (revolutions per minute) which is the speed established for standard phonographs, and  $33\frac{1}{3}$  r.p.m. which is the speed most frequently used for commercial disc recording. Then there are recorders and phonograph-recorder-radio combinations which offer both speeds in one machine.

A disc cut at the  $33\frac{1}{3}$  r.p.m. speed can, theoretically, record a wider range of sound frequencies which results in better reproduction of such instruments as the piccolo and the higher notes of the violin. However, the higher speed, on the other hand, offers less playing time per record compared to  $33\frac{1}{3}$  r.p.m. speed.

In connection with turntable speed, it should be remembered that it isn't the speed in revolutions per minute that matters except indirectly as it affects the really vital matter of groove speed. For this reason discs of large diameter can be safely rotated at lower speeds than can the smaller discs. Obviously, the more distant the grooves are cut from the center of the disc, the more inches of groove will pass under the needle for each revolution and hence the higher will be the groove speed of a given rate of revolutions per minute. This is the reason why the 16-inch discs used by radio stations achieve the good tonal coverage required for broadcasting.

When cutting at the  $33\frac{1}{3}$  r.p.m. speed, best reproduction results follow where cutting is never made closer to the center of disc than the 8 inch diameter. Serious distortion may result where cutting extends beyond this point because cutting stylus travel (or disc travel) at this point is too slow.

• Continued on Page 206

● Fig. 1—At right are demonstrative photos made by C. Hawley Cartwright with Schneider Kreuznach Xenon f.2 lenses, which demonstrate flare induced by non-coated lens (top photo), and the same scene photographed under identical light conditions by a coated lens (bottom photo). Note effect of reflected light at left side and the flare spot or "ghost" at right in the top photo.



#### • For Beginner and Advanced Amateur

**G**LASS does not admit passage of light rays 100 per cent. The light that enters a typical camera lens, for example, may be reduced to 70 per cent or less by the time it reaches the film plane. This fact is no recent discovery, but the method by which this inefficiency of light transmission may be reduced is comparatively new. The method? Coating the lens surfaces in order to reduce light reflection, thus improving ability of the lens to transmit light.

One of the important photographic developments that has come out of this war is the coating of lenses to increase light transmission. Still in the experimental stage before the war, lens coating zoomed to importance in the development of more efficient lenses for aerial cameras, binoculars for military use and in the manufacture of optics for submarine periscopes, etc.

Almost since the origin of optics, scientists have been aware of the tendency of lens surfaces to reflect a portion of the light reaching them, thus reducing the amount of light passing through the lens. Reflection of light by the two polished surfaces of a single lens element is between 8 and 14 per cent of the incident light, depending on the refractive index of the glass of which the lens is made.

What happens, in terms of reduced efficiency, is that an uncoated camera lens composed of four separated elements comprising eight air-glass surfaces, for example, will transmit only

## Coated Cine Lenses Will Make Your Movies Better

Simple And Not Too Costly Treatment Reduces Lens' Tendency To Reflect Light And Improves Its Performance

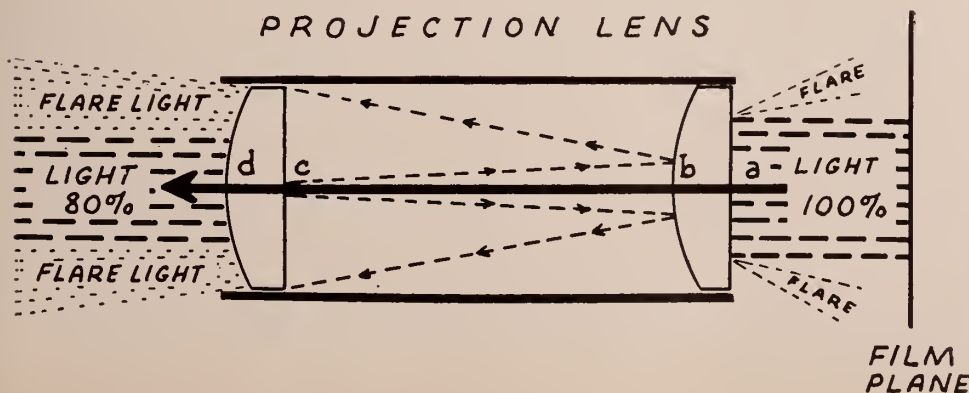
B Y B O B F R A Z E R  
ACRA Instruments, Hollywood, Calif.

60 to 70 per cent of the light entering lens. The 30-40 per cent lost light may reappear as a flare spot or, more commonly, as a diffuse fogging of the film which influences the final photographic result by reducing contrast and, in addition, where color film is used, by affecting purity of color.

The diagram (Fig. 2) illustrates the principle of reduced light transmission

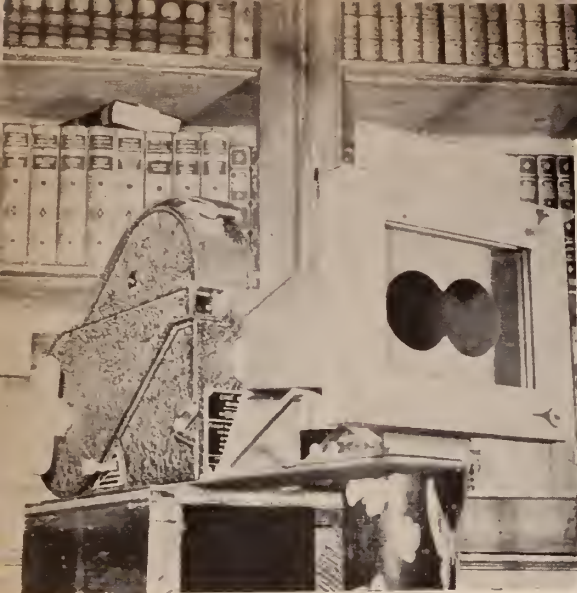
due to reflection at the air-glass surfaces of a two element lens. The light, entering lens from the right at its initial value, loses some of its intensity by the time it emerges at opposite end of lens, due to loss by reflection induced by the four air-glass surfaces of the lens elements. In a simple lens such as this, approximately 5 per cent of the light

● Continued on Page 210



● Fig. 2—Theoretical diagram illustrating loss of light by reflection in common uncoated projection lens. Heavy arrow indicates light beam entering from right. As light strikes surface "b" part of it is reflected back to surface "c"—virtually bouncing back and forth from lens to lens. The same action takes place at surfaces a, b, c and d, with result that beam of light is reduced to approximately 80% of original intensity by time it emerges from front of projection lens, the reflected light accounting for the 20% loss.





• In photo at left, John A. Hall, West Pittston, Penna., amateur demonstrates matte box and masks which he constructed for his Cine Kodak. Closeup view at far left shows equipment in detail with binocular matte in place for effect shot.

# HOW TO MAKE MASK SHOTS AND MONTAGES

Trick Cinematic Effects of Professional Quality  
Produced With Any Cine Camera And Simple  
Home-made Attachments . . .

B Y C U R T I S R A N D A L L

• For Beginner and Advanced Amateur

**M**ASK shots and montages can be filmed with any 8mm. or 16mm. camera and do not necessarily involve the use of expensive or complicated accessories. A mask shot is one made with an opaque mask placed before the lens in which is cut out some design appropriate to the scene. Most familiar are those which give the effect of the scene having been filmed through a keyhole, a pair of binoculars, etc.

Montages employ the use of masks in which a section is cut out. With such masks, portions of several scenes may be photographed or "montaged" upon one complete film frame.

The most simplified form of mask consists of a dull black piece of lightweight sheet metal, cardboard, or stiff paper, with a hole cut in it the shape of a keyhole, or any shape desired. Size of mask required depends on the focal length of the lens and the distance the mask is placed in front of it. A standard lens of 1" for 16mm. or 1/2" for 8mm. would require a mask 3"x4" placed 10" in front of the lens. At 6" a mask 1-4 5" x 2-2 5" would be required. In fact, the scale of mask areas is the same as title areas at various distances, although the masks should be made slightly larger in order to allow for slight inaccuracies in centering.

The distance from the lens at which a mask should be placed depends upon

the degree of sharpness required in the outline. The closer a mask is to the lens the more fuzzy will be the outline, because it is much more out of focus at 4" than it would be say, at 10", assuming that the lens is focused on an object some distance ahead of the mask. A soft or fuzzy outline is useful in certain forms of multiple exposure work, as the edge of one scene in the exposure will blend more readily into another.

Method of holding the mask in place before the lens depends entirely on the ingenuity of the photographer, unless he already has a proper masking mount. The mask support can be attached to the lens, to the body of the camera, or to the tripod, or it can be supported by some independent means. Important requirement is to have mask held in place at the proper distance in front of the lens and at right angle to the lens axis. Figs. 1 and 2 show a home-made matte box complete with masks in use on a Cine Kodak.

Amateurs who own typewriter titlers will find them an excellent means for making mask shots. By fitting a simple cardboard hood between camera and the title card holder, the masks may be placed in the title card holder and the scene filmed with camera mounted on titler. The hood serves to prevent light reflecting from surface of mask to camera lens.

As black does not record on emulsion of the film, only the scene which shows through the hole in a mask made of a black substance will actually be photographed. The rest of the film which was masked off can be photographed again, provided the part already exposed is covered up by another and corresponding mask.

Here's how to make a montage with four different pictures on the screen at once, one in each corner of the frame: Cut one quarter out of a blank card of black material and put the mask in position, say 4" to 6" in front of the lens. Then make a note of the reading on the footage indicator, as the film will have to be wound back to the starting point for the other shots. (Another method of marking the film is to open the camera in a dark room and mark the starting point with a notcher, or by cutting a small V in the edge of the film with sharp pointed scissors.) Then, with mask in place, frame the scene

• Continued on Page 212



• Pictured here is novel masking device made of plastic that slips over lens and accommodates a number of masks with various cutout designs. Gadget, which also includes a manually controlled iris-fading device, is a product of Western Movie Supply Co., San Francisco.



• This illustration shows how hyperfocal distance was employed to throw background objects out of focus, thereby concentrating attention on subject sharply focused upon in foreground.

• For Beginner and Advanced Amateur

**O**PTICAL perspective growing out of diagonal lines or convergent infinity backgrounds have a strong tendency to create the illusion of depth. Most of our better-composed pictures have some example of this illusion, and when coupled with artistic lighting control by which shadows and highlights are used to best advantage, true artistry is achieved and commonplace subjects breathe with natural emotion. This accomplishment brings to our eyes a natural effect, the habitual environment to vision, which we recognize as our every day world.

There is another approach by which this effect is increased and enhanced, and produced under definite control by the very simple calculations of hyperfocal distances. So many possible improvements present themselves under this consideration that it is well to consider the advantages. Maximum resolving power, definition, depth of focus, depth of field, and relative distant perception all owe their existence to hyperfocal adjustments. Hyperfocal distances can be most easily understood in terms of potential reserve or a cushion against blur. Extending the hyperfocal distance to increase this cushion is the trick by which we achieve the efficiency of the above factors. Raising them to their highest power provides a greater expression of artistry and is definite insurance against blur.

Most amateurs are aware of the common definition of hyperfocal distance, but it is repeated here for the convenience of future considerations: That distance nearest to the camera which

# How To Use Hyperfocal Distance To Advantage

**Hyperfocal Distance Is Best Described As A Potential Lens Reserve Or Cushion Against Blur . . .**

B Y D R . A . K . B A U M G A R D N E R

remains in sharp focus, when the lens is set for infinity, is the hyperfocal distance. This hyperfocal distance depends on the size of the lens opening and because it is variable, we are able to control it. Once the F stop is determined as a result of exposure requirements, hyperfocal distances can then be computed

to confine action or essential subject material within the range of sharp definition.

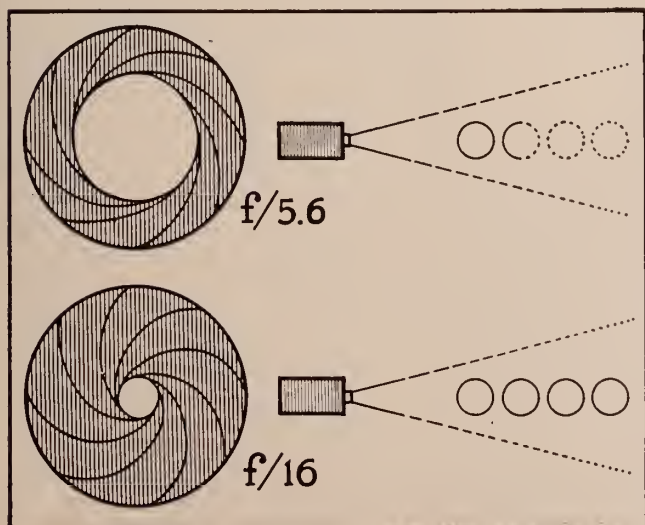
Keeping within the cushion against blur is quite simple if it is previously determined either by a table of values or by a formula which can be applied. This cushion is produced by setting the lens on the hyperfocal distance, and by doing so we bring into sharp focus everything from one half the hyperfocal distance to infinity. This increases the range tremendously and allows a focusing lens to have the simplicity of universal focus within the limits of the cushion.

The following table gives some standard hyperfocal distances for the various lens openings:

F 1.5	27.7 feet	F 4.5	9.3 feet
F 1.9	21.9 feet	F 5.6	7.4 feet
F 2.7	15.4 feet	F 6.3	6.5 feet
F 2.8	14.9 feet	F 8	5.2 feet
F 3.5	11.9 feet	F 11	3.7 feet
F 4	10.4 feet	F 16	2.6 feet

All of the above values are hyperfocal distances for the infinity adjustment; therefore, if the lens is re-focused on the hyperfocal distance, sharp images

• Continued on Page 209



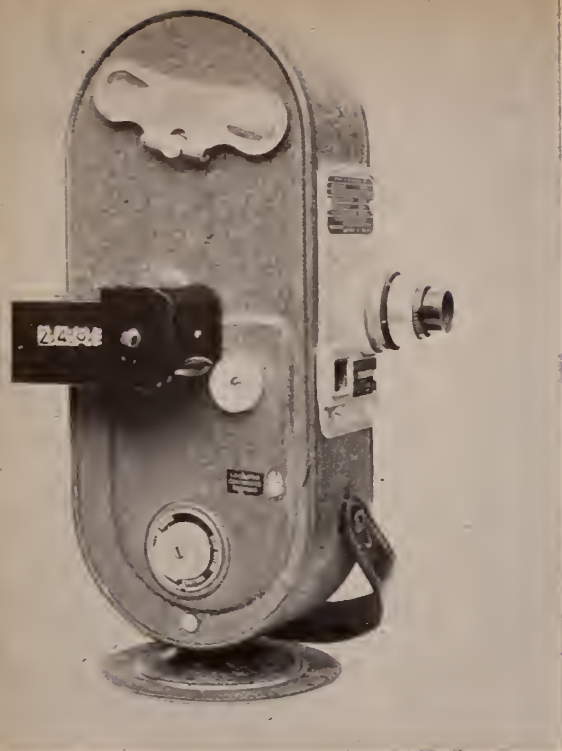
• Hyperfocal distance depends upon the size of the lens opening and because it is variable, we are able to control it. The relative depth of field of large and small lens stops is illustrated here. At f 5.6, depth of field is rather limited while closing down the lens to f 16 extends the area over which focus is sharp. Once proper f stop is determined as result of exposure requirements, hyperfocal distances can be computed to confine action within range of sharp definition.



# HOW TO BUILD A SIMPLE FRAME COUNTER

Clock Gears, Old Speedometer And Tin Can Metal  
Furnish Essential Parts for Effective Film Measuring Gadget

B Y H A R O L D R . B R U C E



● Fig. 1—Author's homemade frame counter installed on 16mm. Keystone camera. This gadget enables keeping accurate check on every frame of film to facilitate making professional-like lap-dissolves, montages, split-stage shots, etc.

## ● For Beginner and Advanced Amateur

**M**ETERING film in the camera to the exact frame is a necessity in making trick cinematic effects with professional precision. If your camera doesn't provide a meter for registering single frames, the alternative is to build one, for such meters are not generally available as a camera accessory.

When first attempting to make double exposed titles and other trick cinematic effects, I found it next to impossible to determine the exact location of each scene or title on the roll of film when backwinding. To get around this difficulty, I designed and built a gadget for my camera which I

call a "Movie Frame Index"—actually nothing more than a single-frame counter—which is pictured on this page together with diagrams of its construction.

Now, no matter how many double exposures, split stage shots, lap dissolves, etc., or changes from one type roll of film to another are desired, they may be effected easily and accurately with the aid of the frame index. Every frame of film that passes the gate aperture is recorded on the meter or index so that it is possible to identify each scene according to frame numbers.

When a new roll of film is loaded in the camera, the starting point is marked by notching edge of film or by making a hole with a ticket punch. The frame index is set at zero and the camera started to run off the leader. Here the meter is observed for the frame numbers and a notation made in a notebook carried for the purpose. Thus, after

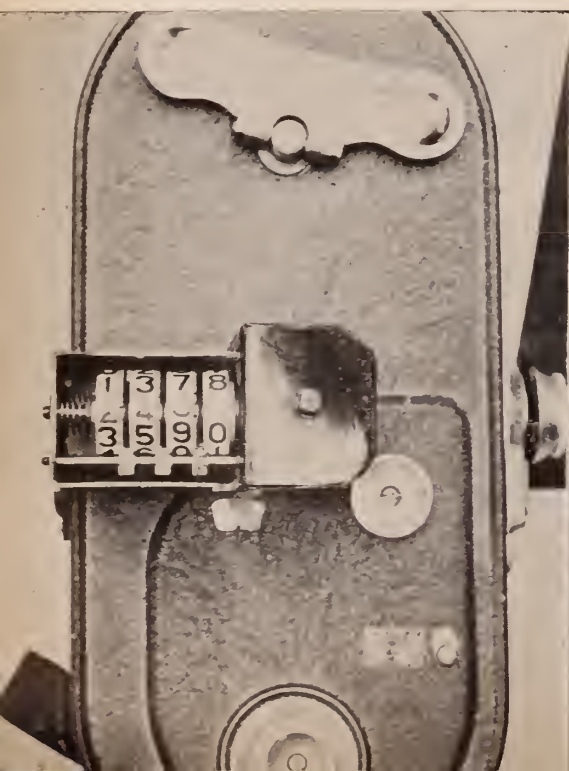
the leader is run off, the meter may read, 150—indicating that 150 frames of film have been run off, counting from the start mark. The first scene or title is then filmed and a notation of the index number made at conclusion of the take. Let us say this is 255. This indicates that the first scene ran from frame No. 150 to No. 255—a total of 105 frames.

All successive scenes are recorded in a like manner, i.e., the number of frames indicated in the note book after each take, plus any necessary description of the scene. Thus, when ready to double expose a scene or title, its precise location as well as its length can be determined down to the exact frame.

No matter where a scene is located on the roll of film, it can readily be found by means of the frame count record made during shooting. Should I wish to superimpose a title over a scene recorded on frames 2134 to 2258, I can wind back the roll of film—using changing bag or darkroom—and rethread it into the camera with the start mark in the same position as before. With the frame index returned to zero, film is then run off in the camera with the lens capped, until frame No. 2134 is again in the film gate before the lens. The lens cap is removed and the title then photographed by re-exposing frames 2134 to 2258 inclusively.

While this frame index was comparatively simple to build and attach to my camera—a model A-3 16mm. Keystone—it is adaptable in principle to almost all makes and models of cine cameras. The gadget was made entirely from scrap material: a smashed alarm clock, an old automobile speedometer and a quantity of sheet tin cut from tin cans.

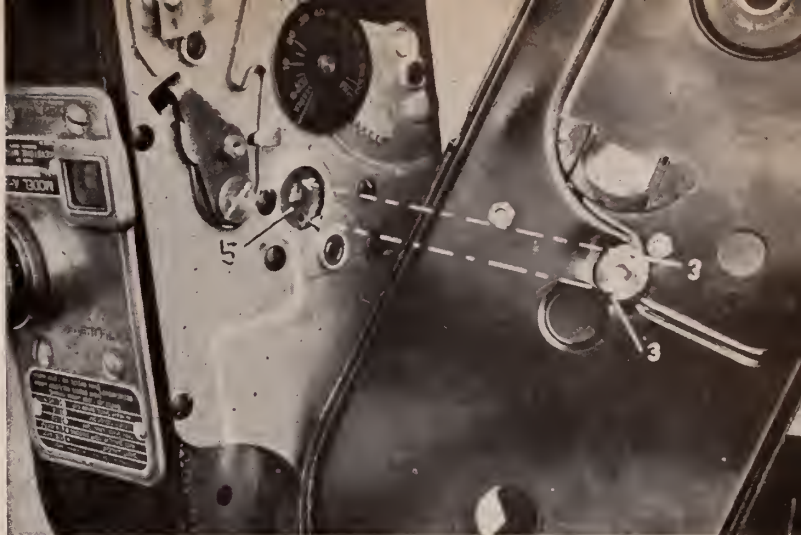
The frame of the gadget, indicated at (7) in diagram, houses and maintains all the mechanical parts. It was made from sheet tin. The sides and gear box were marked out on the tin with



● Fig. 2—(left) Closeup view of frame counter with cover removed to permit resetting of numeral barrels. Fig. 3—(below) shows arrangement of clock gears and shaft connecting frame counter with camera mechanisms.



● Fig. 4—Showing camera cover removed to reveal the connecting pins (3) which make contact with camera gear (5). How this fitting is effected is shown in greater detail in diagram below.



a scratch awl, the necessary holes drilled, and then the bending and shaping done by clamping the pieces between two heavy metal strips to obtain even and square bends.

The cover was made of tin bent to shape, fitting tight onto the index frame by means of round-point punch marks made in the turned edges of the cover which snapped into holes drilled into frame as shown in detail X.

The drive shaft (1) of the mechanism is  $3/16$  of an inch in diameter and revolves in bearings (6) that are soldered in place at top and bottom of the frame (7). The bar (2) has a drive-fit hole and was driven and soldered into the lower end of the shaft (1). The pins (3) are spaced equal distances from the shaft center and soldered through holes drilled in the bar (2).

These pins (3) engage two corresponding over-size holes (4) drilled through the sprocket drive shaft gear (5) of the camera and provide contact with the camera to drive the device. Clock gear (8) is affixed to shaft (1) and engages clock gear (9) which in turn is attached to the shaft on which is mounted the numeral barrels (10) of the counter or index. This is shown in detail in Fig. 3.

The clock gears used were taken from a discarded alarm clock. Gear (8) contains 36 teeth, gear (9) 45 teeth. Due to the fact that the camera gear (5) makes one complete revolution to each 8 frames of film exposed, while the numeral barrels (10) have a ratio of one to ten, it can be seen that the camera gear must revolve 1.25 to 1 of the first numeral barrel of the index. The ratio between the camera drive gear or shaft and number of frames exposed is the important factor to know in determining the ratio necessary between gears (8) and (9).

Gear (9) and numeral barrels (10) plus the trip spurs (11) revolve freely on shaft (12). The spring (13) is placed in the position shown in diagram in order to hold the numeral barrels (10), trip spurs and their drive

rel (10), trip spurs and their drive gear in operating position and still allow for returning the numeral barrels to zero by sliding them along the shaft.

The bearing support (14) is riveted in position on lower part of the gear box. Measurements for bearing holes for numeral and spur shafts will depend upon the speedometer from which they are taken, the same dimensions applying in this case.

The protruding end of drive shaft (1) is machined square in order to accommodate a suitable winding key for the purpose of winding back film in the camera for dissolves, etc. In such operations, of course, the frame index would operate, too, indicating the number of frames of film wound back in the camera.

In mounting the frame index to the camera, it was necessary to make careful measurements and then drill holes in the camera case cover, which was easily removed. These holes consist of one large hole for the shaft (1) and two smaller holes for small bolts used in attaching index to camera case.

After gadget was attached to camera case cover, shaft (1) was carefully rotated in order to bring the pins (3) in position corresponding to the holes (4) in the camera gear (5) as shown in Fig. 4. Then by placing cover on

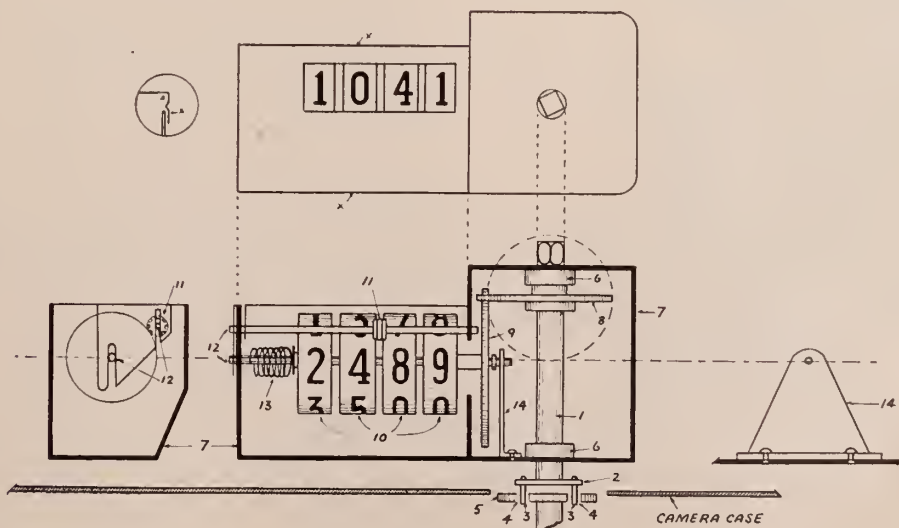
camera, the shaft (1) was gently rotated back and forth until the pins were felt to engage the holes, permitting cover to return to its right position on the camera case.

The speedometer from which the numeral barrels and accompanying parts were secured was of the older type generally obtainable from any automobile wrecking yard. The shafts are notched to take clips which may readily be snapped off or on the shafts to free the parts which assemble on the shafts in this order: (left to right) numeral barrels, spring, barrel drive spindle and machined gear. The clock gear (9) is soldered to this spindle.

Each time it is necessary to return the numeral barrels of the index to zero, it is necessary to remove the cover — which is the reason it was made to snap in place on the frame, as described earlier. As may be seen in the photo (Fig. 2), a spring placed on end of the shaft permits sliding the numeral barrels to the left at time of turning back numbers to zero. This is done by hand, rotating each barrel to the numeral "0", then replacing cover and proceeding with filming.

The frame index is easily operated by the camera mechanism without drag or otherwise slowing down speed of camera.★★★

● Fig. 5—Detail of frame counter showing construction of case and arrangement of parts. Items 10, 11, 12 and 13 are from a discarded automobile speedometer. The gears 8 and 9 are from an old alarm clock. The case 7 was made from metal salvaged from tin cans.







• Representing the most active amateur cine club in the country today are members of Utah Cine Arts Club pictured here whose films received merit leaders or certificates from Home Movies that were followed by the Club's annual Award For Merit trophies. Pictured standing, from left to right, are: Bill Loveless, Kermit Fullmer, Pete Larsen, Vern Lunt, George Brignand, Theo Merrill, Bill Jensen, Al Londema and Al Morton. Seated, left to right: Dr. C. E. Barrett, Norman Shultz, Virginia Smith, Ed Madsen and LeRoy Hansen.

# "Oscars" For Amateurs

Utah Club's Novel Award System Nets Trophies For Films Receiving Home Movies' Recognition

B Y A L M O R T O N

**A**MATEUR movie clubs that have experienced contest trouble — i.e., dissatisfaction among members following judges' selection of films or the

general reluctance of members to enter wholeheartedly into competition—may be interested in the novel plan adopted by the Utah Cine Arts Club of Salt Lake City.

The plan provides for abolishing club contests and any form of direct competition. Instead, members are encouraged to make one or more complete, fully edited and titled pictures each year which will be classified according to the merit award given it by the Editors of Home Movies magazine. In other words, responsibility for judging of contest films is abolished and the evaluation placed on each by Home Movies' editors is taken as the impartial and final appraisal of each film.

Some may argue that contests based on direct competition and club appraisal of films cannot successfully be abolished; that without such competition, members' movie making lacks the neces-

sary incentive, and that it is the lure of club prizes that drives an amateur on to better effort.

Contests do accomplish a lot of good in that direction, but at what cost: for every winner, there are numerous bad losers. Reference is made, of course, to competition within the club among members. It is not quite so bad in national competitions where contestants seldom, if ever, know one another and, less seldom, see the films which were entered in national competition with their own. Under such conditions, the unsuccessful contestant can only take his belt up a notch and resolve to produce a film the next time that just can't be topped! As most movie amateurs make a like resolve, the process goes on and on, with the standards getting higher and higher each year.

It has been the writer's privilege to meet and correspond with many members of other movie clubs, and the story is about the same with all of them. The contest winners, it is invariably assumed by the losers, had advantages in equipment, time and money that the non-winners did not have. Such a feeling among club members cannot possibly generate harmony nor improve movie making.

The alternative plan we have followed at the Utah Cine Arts Club is called the "Awards For Merit" system. The plan has been in successful use for the past three years—obviously beyond the experimental stage. As originator and ardent booster of the idea, I believe that many other clubs would find it successful.

Under this plan, no direct competition is involved. Members do not have to make the best picture or the next best picture in competition in order to win an award. Trophies are given on the basis of each picture's merit and no comparison of one picture against another is ever made by the club itself. Every picture that merits an award receives an award.

Thus, in order to win a club trophy it is first necessary to submit a picture to HOME MOVIES for review. The editors review and classify it as a one, two or three star film or, if it be an exceptional picture, honor it as the Movie of The Month.

• At left are frame enlargements from the three-star Merit Leader awarded deserving amateur films by Home Movies' editors. All films submitted for review are analyzed and returned to maker with appropriate Merit Leader—one, two or three stars—or a special certificate, if film is honored as Movie of The Month.



• Continued on Page 205





• Good equipment and the ability to use it skillfully is essential to successful industrial film production. While the Cine Special is a popular camera for this type of work, excellent results also may be had with the Filmo, Victor or Bolex 16mm. cameras.

#### • For The Advanced Amateur

**T**HERE exist many fine films produced by amateurs to prove that serious 16mm. filmers are capable of successful industrial and training film production. Many firms today who are sponsoring extensive programs of industrial, public relations and training motion pictures, were first sold on the value of such films through an industrial film produced experimentally by an amateur.

Actually, ambitious 16mm. filmers are responsible for much of the 16mm. professional production that exists today. It was the serious filmers with Cine Specials, Filmos, Victors and Bolexes that showed what a tremendous exploitation and instructional job 16mm. films could do.

Similar opportunities abound today in industry, office and merchandise mart. The serious amateur with considerable experience behind him and good pictures to back it up can, if he so desires, find opportunity to graduate from amateur movie making to more serious, and profitable, film production.

Often such opportunities exist in his very place of employment and certainly prevail in every city of size. Instances are numerous where a 16mm. filmer has been asked to undertake production of a modest budget 16mm. industrial film as a result of some public showing of his personal movies which displayed singular talent for making convincing motion pictures. A case in point is that of John R. Sturgeon, whose success in producing two safety films for Consolidated Steel Corporation was recounted in last month's HOME MOVIES.

When and if such an opportunity arrives for you, there will be several things to consider in order to insure a successful production: ample equipment to work with, both indoors and

out; a carefully prepared shooting script; and a budget sufficient to produce the film on a scale expected by the sponsor. The question of whether the production is to be sound or silent must also be considered, and although there will probably be strong favor for sound, there is still plenty of arguments in favor of a well-produced silent film. The fact that sound may be requested need not deter you in your efforts. The entire production can be filmed silently at 24 f.p.s. and narration, sound effects and musical background added later by a competent sound studio.

The first step, of course, will be the conference. Invariably, it will be the general manager, advertising manager, or the public relations man of the company with whom you will deal. It will be necessary to determine from him the purpose of the film, the message it is to get across, the type of audience it is intended for and the approach or treatment desired.

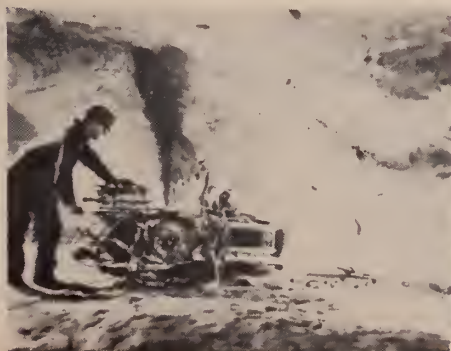
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# FILMING FOR INDUSTRY

Many Opportunities Abound For The Skilled  
Movie Amateur To Produce Serious Films . . .

B y G E O R G E W . C U S H M A N

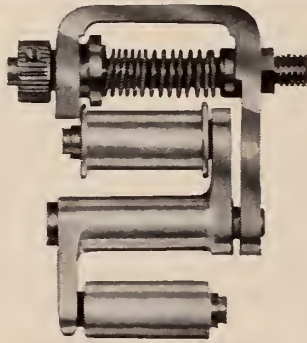
• Many industrial films picture the evolution of a product from source of raw materials to the finished article. A picture on salt, for instance, traced the product from mining, through the evaporation process, to packaging product for consumer.





# There Is No Substitute for a B&H

1.

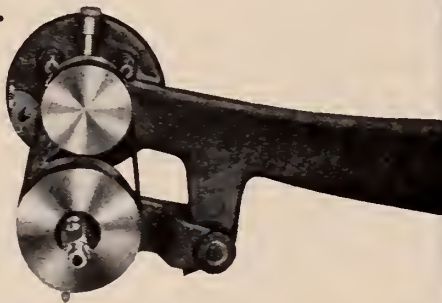


## FILMOSOUND 179 EMBODIES EVERY B&H ENGINEERING EXTRA

### 1. Oscillatory Stabilizer

Exclusive with B&H, and patented. Prevents variations in speed of film as it passes through sound take-off, giving superior, undistorted reproduction.

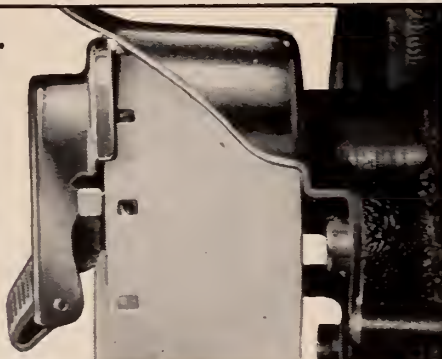
2.



### 2. Constant Tension Take-Up

Protects film from undue strain and possible breakage by allowing automatically for increasing amount of film on take-up reel.

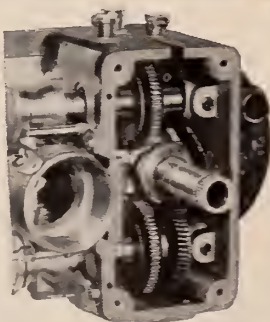
3.



### 3. Safe-Lock Sprockets

For easier, quicker, and correct film threading. Guide directs film to proper position, secures it throughout projection. Exclusive with B&H.

4.



### 4. Gear-Driven Mechanism

Always sure, positive, trouble-free. No internal chain, belt, or friction drives requiring maintenance. Contributes to Filmosound's flickerless starting.



# Filmosound...

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### GOOD NEWS... CIVILIAN ORDERS AGAIN ACCEPTED

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# HOME MOVIES' experimental

## *Ideas for Cine gadgets, tricks and*



### Iris Fader

Accompanying photo shows an improvement on the now well known system of making fades by opening and closing lens diaphragm while shooting. This requires a collar to slip over the iris control ring of lens plus a lever for moving the iris ring while shooting.

Making fades in this manner requires that the iris ring be returned to the proper f/ stop when executing a fadein. In order to take the guess work out of this operation, a second collar is fitted over the lens and made secure with a set screw. This collar is fitted with a stop pin which extends over the collar attached to the iris in such a way as to stop the finger lever at the desired f/ stop when being moved to execute a fadein.

Stop pin may be set at any desired f/ stop by releasing set screw and resetting ring as desired.—*Wm. H. Has-sell, Yakima, Wash.*

### MONEY FOR YOUR IDEAS!

DON'T keep those good ideas to yourself. Share them with your brother cinebugs! If you have built a novel and worthwhile gadget for your camera, projector or titler, tell others about it. If you have developed a new or novel trick or found a new shortcut in filming, titling, editing or processing home movies, pass it on to other movie makers through these columns.

If your idea is published, you will be paid \$1.00. An extraordinary idea will net you \$5.00!

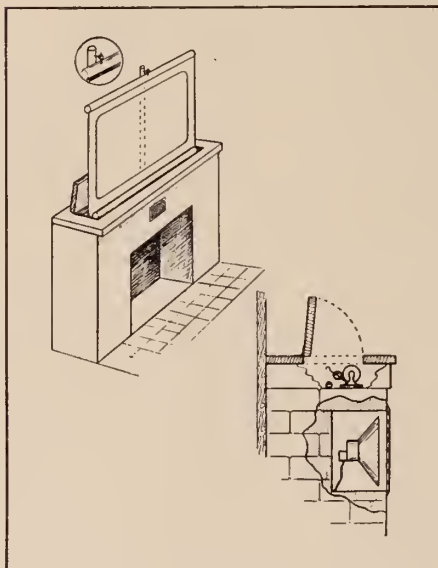
Simply write us a letter telling about your idea and, if possible, illustrate it with a simple sketch or a photograph. Submit as many ideas as you wish. Ideas not published will be held for possible use in later issues of Home Movies.

### Parlor Theater

Movie amateurs planning a new post-war home naturally will include facilities for projecting their movies. Sketched here is an idea for combining screen and loudspeaker system within the fireplace mantle for more convenient projection of pictures in the living room.

Screen, mounted on a spring roller, is set into top of mantle and concealed by a hinged door set flush with top of mantle. A hooked stick holds screen upright for projection.

The loudspeaker, set into the fireplace masonry, is concealed by appro-



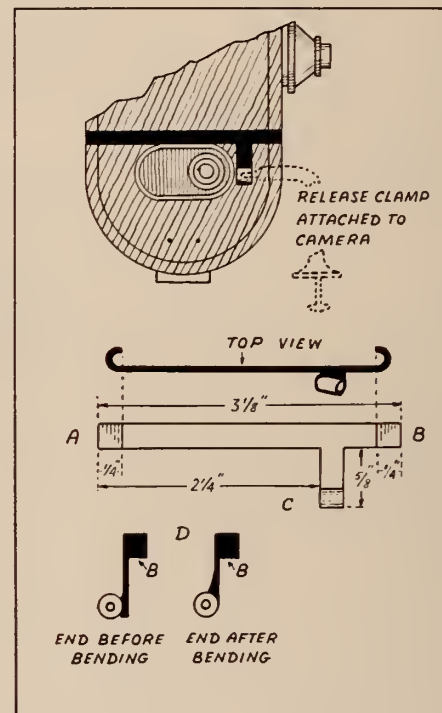
priate grill, and wiring extends to location of turntables and projector.

Providing separate enclosure for the projector and turntables in another room or closet adjoining the living room, and projecting through camouflaged portholes, adds a distinctive note to home screening of movies with this novel screen arrangement. — *Gerald McCann, Topeka, Kas.*

### Cable Release

Diagram above shows plan for construction of a cable control for starting button on the older model Keystone 8mm. cameras which have the button at side of camera. The clamp is made of heavy gauge galvanized sheet metal which may be cut and worked easily by the average home workshop mechanic.

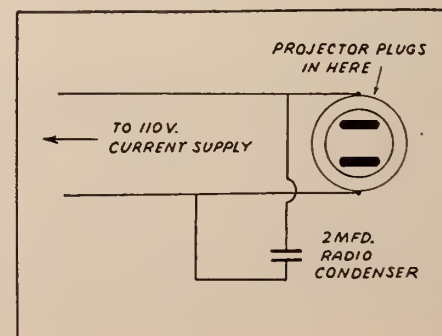
First cut a strip of the metal  $3\frac{1}{8}$ " long and  $\frac{7}{8}$ " wide. Mark out pattern on metal, cut with tin snips, then turn



down the ends  $\frac{1}{4}$  inch in an arc to engage rim of camera. On the side extension C, solder on a cable release socket after reducing its length to  $\frac{1}{4}$ ". Set the front end of this socket out by twisting the extension about  $5^\circ$  off center as shown at D. This insures a more positive action of cable release tip against the starting button. The short tipped cable releases will not work satisfactorily with this gadget, so be sure to purchase one with the long tip. Release assembly may be clamped to camera, as shown in diagram, and readily detached when required. — *N. C. Meston, Scottsdale, Ariz.*

### Static Eliminator

Projectors, equipped with a brush-type motor, can set up electrical interference for radios operating on the same circuit. Thus, such a projector operat-

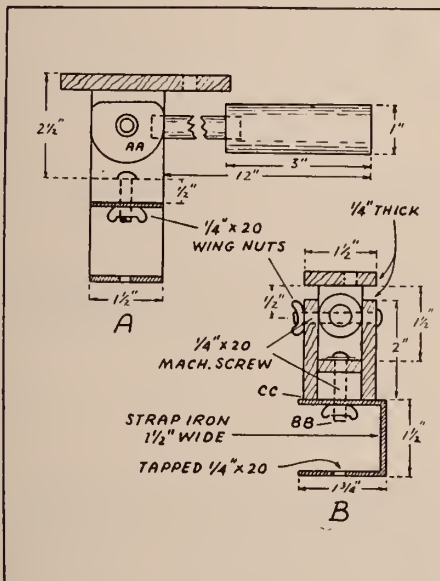


# cine workshop

shortcuts contributed by readers

ing in the living room or den, can cause interference in reception with radios located elsewhere in the house or, if an apartment building, in another apartment.

To correct this trouble, it is only necessary to shunt a 2 MFD radio condenser across the 110 volt line to which projector is connected. Easy method for doing this is to provide a short length of extension cord as shown in diagram, with a plug on one end and a plug receptacle on the other. The condenser, obtainable from any radio repair shop, may be joined to the wires, as shown. Connections should be soldered, and wrapped with tape. In use, this short extension cord is plugged into wall or baseboard receptacle, and the projector cord then connected with outlet at opposite end.—Owen C. Stevens, Chico, Calif.

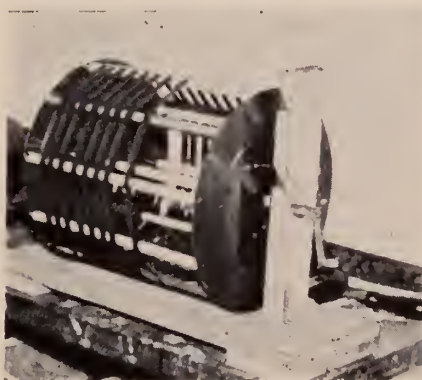


## Tilt-Pan Head

The diagram above shows details for constructing an efficient home made tripod head with tilting and panning features. Material used for construction is 1/4" hardwood stock, a strip of strap iron, wooden dowels, and two 1/4" x 20 bolts with wing-nuts.

All necessary dimensions are given in diagram. A is side view showing method of attaching handle of 3/8" dowel to spacer block AA in center. Handle grip is made of 1" dowel material and glued to handle. B is end view looking at head from handle. Here is shown position of the two 1/4" bolts and manner of

mounting the upper section made of wood to the strap iron section or base. The latter attaches to tripod by means of the 1/4" hole tapped to receive the tripod screw. Swiveling of the head is effected by the bolt BB which maintains proper tension between upper and lower sections, permitting a smooth swivel action between the two at point indicated at CC.—V. D. Stevens, Hillsdale, Mich.



## Reel Ends

Potential home processors of movie film who have been denied the pleasure of reversing their own because of lack of facilities for turning the round ends for the developing racks, will find an ideal answer to their problems in discarded phonograph records.

The reel pictured above was constructed by using two 12 inch records. These were clamped together and eight 1/8" holes drilled equidistant around the perimeters 3-7/16" apart and 3/8" in from the edges. One-half-inch dowels 12 inches in length were used for the spacers and secured in place between the discs with screws. Another piece of dowel 18" in length was run through the center of the drum as an axle. An important feature of the phonograph records is their light weight, compared to other materials, also the fact they are acid resistant.—R. B. Buckley, Findlay, Ohio.

## Belt Substitute

Needing two spring belts for a piece of motion picture equipment. I am building and being unable to purchase the regular spring belts such as used on projectors, I purchased a length of chrome nickel heating element wire which is coil-wound similar to spring

belts. Belts made of this wire are giving satisfactory service.—M. J. Day, Munster, Indiana.

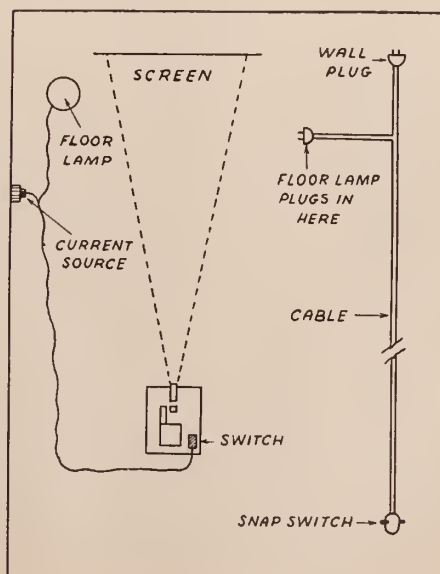
## Frost Effects

To produce artificial frost effects on window panes for photographic purposes, obtain a quantity of spirits of camphor from the drugstore and apply directly on one side of glass with a wad of cotton. When dry, the camphor solidifies into patterns of crystals similar to frost—Bert Baker, Minneapolis, Minn.

## Room Light Control

Controlling room lights when projecting movies is a bugaboo that easily may be overcome by the simple expedient of an extension cord fitted with a snap switch, as shown in diagram below. Obtain a length of duplex or two wire extension cord about 15 feet in length. At one end attach a regulation two prong receptacle plug and at the other, a snap switch. The pendant type used in hospitals is best for this purpose. Next step is to cut in a receptacle in the line about two feet from the plug. This serves as connection for a floor or bridge lamp to be used as the sole illumination source for the room between showing of pictures.

The extension cord is plugged into base or wall receptacle and extended to the projector where the operator may control the floorlamp by means of the snap switch.—M. H. Bissel, Grand Rapids, Mich.







• Capt. Ray Fernstrom, A. A. F., discusses with Lieut. Hugh Wade merits of the 16mm. Victor cameras which they used in filming scenes in action for "The Earthquakers," first American Air Force combat film made in 16mm. Kodachrome.

## WE SHOT THE "EARTHQUAKERS" 1<sup>st</sup> A.A.F. COMBAT FILM IN COLOR

B Y C A P T A I N R A Y F E R N S T R O M

IT WAS way back at the time of the battle for El Alamein in Africa that the "Earthquakers" film was first conceived. We who were covering photographically the combat activities of medium bombers of the U. S. 9th Air Force that were giving heavy air support to Monty's British Eighth Army, had been doing so in a strictly newsreel fashion day by day.

Then I was called in to our headquarters to see our C. O. He had found that I had shot a lot of color in the past. So he decided to add two Victor 16mm. cameras to our list of equipment with instructions to film a story in Kodachrome of the air force group to which we were attached. He gave us a huge box of Kodachrome and we set to work at once. Hugh Wade, one of my boys, had worked with me in Hollywood and together we undertook the assignment in addition to the regular coverage of our photo unit.

First we tested our new Victor cameras and were delighted with them. We found them very dependable and in all our work neither of them ever failed us. Not once did we use a tripod. In combat, we removed the sunshade from the three inch lens and in its place fastened the rubber lens cap with end cut out. This formed a sort of buffer and suction cup which held our cameras firmly when lens was placed against the plexiglass of our B-25 Mitchell bomber. Thus we could "ride the ship" regardless of flack or the bounce of the plane in action, obtaining a steadiness of camera not otherwise obtainable.

Since we could not designate our bomber group by number, we invented a name for them — "The Earthquakers" — and immediately afterwards, with the permission of their

C. O., the boys started painting this name on the planes and ground equipment of the outfit. Operations became "The Seismograph Room"; the C.O.'s tent, "The Tremor Room"; headquarters, "Earthquakers' Center"; our little jeep, "The Little Earthquaker"; and the crash truck, "The Earthquakers' Nightmare."

Rather than just a film history of planes in Africa, we tried to tell the story of the men—American boys, most of them away from home for the first time in their lives, transplanted to the African desert direct into combat at the turning point of the war.

Up to that time, Rommel had been pushing the British Eighth Army back with little difficulty. But now things were different . . . Now Monty had the added aid of our "Earthquakers," with American boys, daring, willing and able. They took off with more bombs and delivered them on Rommel's neck and on his Africa Korps. So Monty moved steadily up and over Africa until victory became inevitable, and we finished our picture.

In our film we showed what appears to be one complete bombing mission, but to get it from all angles, we had to fly more than fifty missions using both cameras, and this in addition to filming the monochrome news coverage in 35mm. and shooting stills. Our film story pictured how the boys lived,

• Continued on Page 200

## Transparent Camera "Blimp" For Underwater Cinematography

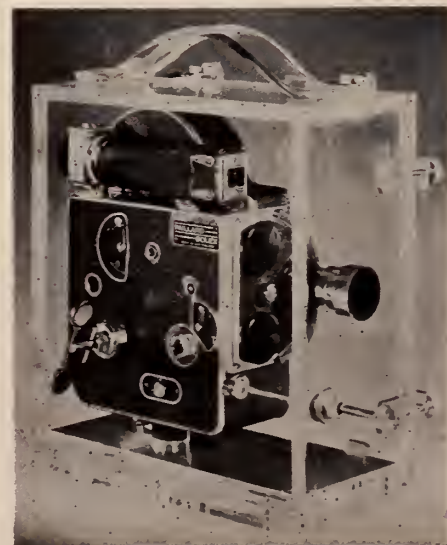
LUCITE, a transparent plastic with a low refraction curve, is the material used in the construction of a novel underwater camera case picture here and designed for undersea photography.

Developed by Len Roos, director of cinematography for Telefilm, Inc., Hollywood, this transparent camera case will be employed in the photography of an undersea film soon to be produced in 16mm. color and sound by Telefilm, Inc.

Use of the case does away with need for cumbersome diving bell or other submersible apparatus such as previously used in undersea photography. With the Bolex camera mounted within its watertight compartment, the camera may be carried and operated almost as easily as when used normally above water and without the case. Full transparency of the case permits regular use of the camera viewfinder and unhampered observation of lens dials and footage meter.

The camera operator in a diver's suit, or where shallow water permits, in diving.

• Continued on Page 200



• Lucite "blimp" for 16mm. Bolex aids underwater cinematography.



## HOME MOVIES FOR MAY

★

# Closeups

★

**HIGH SPEED** operations too fast to be analyzed by the human eye have been slowed up with a new 16mm. camera recently developed by the motion picture unit at Lockheed Aircraft.

Film runs through the camera at a speed of 2800 frames per second and is used to photograph such fast action as the expelling of life rafts from a plane, the action of plane models in the wind tunnel, the accuracy of fire extinguishing apparatus, and landing gear drop tests.

The action of a power drill cutting through metal was photographed with the super slow motion camera to analyze its action in contact with the metal. As the result, a new drill was designed for use in drilling sheet aluminum.

★

**INTERNATIONAL THEATRICAL** and Television Corp. has patented a new 16mm. sound projector applicable to AC, DC or any foreign electrical cycle, George A. Hirliman, IT&T president, disclosed. It reportedly will retail for \$149.50 as compared with similar machines now priced at \$375.00.

Slated primarily for the industrial field, large scale production cannot start until after the war, although it is believed that some may be manufactured before the end of hostilities.

★

**THREE STANDARDS** aimed to assure highest fidelity in the sound reproduction of 16mm. motion picture films has been completed here by the American Standards Association. This work was done at the request of the armed forces to assist them in obtaining better 16mm. prints for training films.

These standards strive to aid sound engineers to attain suitable methods for measuring the quality of sound reproduced from records in order that the final result may be as nearly like the original sound as possible.

Any research within the realm of 16mm. is welcomed by the leaders in the industry, it was reported here, for it means that 16mm. will develop into an even finer and more versatile motion picture medium as time goes on.

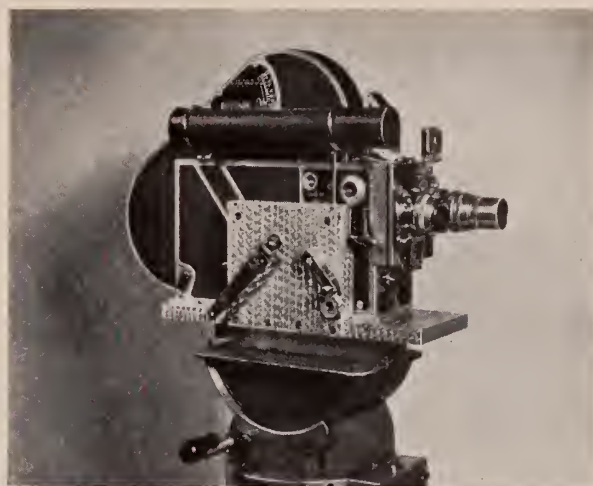
★

**"LIFELINE OF THE NATION,"** production of which was erroneously credited here last month to the distributor, Princeton Film Center, was produced by Carl Dudley Productions, Hollywood. Produced for the American Association of Railroads, the picture—in 16mm. color and sound—portrays in an entertaining and frequently exciting manner the wartime accomplishments of America's great railroads. Print order on this production has exceeded 500 copies to date.

★

**"PRODUCTION OF** 16mm. film for use by civilians will go down to almost zero during the first quarter of 1945," was the report released by the War Pro-

• Continued on Page 213



• Shown attached to Cine Special is gadget for operating variable shutter lever for smoother fades and dissolves.

## Automatic Fader For The Cine Special

YOU OWN A Cine Special? Having trouble making smooth and accurately timed lap dissolves? Here's a gadget built by Joseph Yolo, Hollywood cinematographer, that may be coupled with any Cine Special in a matter of minutes, enabling any operator to produce smooth lap dissolves instead of the jarring, ill-timed transitions so common where the cameraman lacks experience with the Special's manual variable shutter adjustment.

Photo below shows device mounted on tripod before camera is attached to it. Above photo shows it attached to camera and in operating position. To fade-out a scene for a lap dissolve, the camera is run for the required footage and as end of the take is approached, a small lever on the device is moved causing variable shutter of camera to gradually close at uniform speed.

When shutter is fully closed and the fadeout completed, camera stops automatically; the film is then

• Continued on Page 200

• Quickly attached to any Special, device operates from winding key shaft, requires no camera alterations.





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## We Shot The "Earthquakers . . ."

◊ Continued from Page 198

slept, ate, relaxed and played. How they visited places and people, made friends and spread goodwill and respect for America and Americans. We had lads from all the states in the Union, a really representative group of youngsters and the best darned combat flyers ever assembled by Uncle Sam.

Our intention was to make a feature length film, yet one which easily could be condensed and still tell the complete story. From the first scene to the last we made our cameras members of the crew, whether on the ground or in the air. If the scene was one from a crew member's angle as he moved about the plane, we walked around with the camera as if it were his eyes. One scene in particular illustrates this idea to best advantage: to the right of our ship we can see the entire formation as it reaches our target for the mission we are on. Their bomb bay doors open. Soon the bombs start their slow methodical descent to the target. And as we watch, the camera turns back into our plane and tilts down through our own open bomb bay doors as we release our load of bombs. The camera follows them down to the target, showing the pattern they spread across our objective. At the same time, we also record the black puffs of the German 88 mm. anti-aircraft shells as they explode too close for health or comfort.

As a matter of fact, just when I thought I would be able to "shoot the last scene," a burst of ack-ack threw a piece into my leg and retired me to the sidelines, a British field hospital.

Earlier, I had been after a "pet shot" that would show all the bombs from one plane scurrying down and obliterating a target. It required flying five missions before I got it. Beforehand, I'd asked my pal the navigator to "give me room" and not bump me "in the middle of a tilt" as he had done on numerous previously exciting "missions." He promised, so I was amazed and annoyed when I thought he kicked me in the left leg while shooting my "pet scene." Later, of course, I found out it had not been he that kicked me, but that a chunk of ack-ack shrapnel had struck me while we were over the target.

After that event, I lay on my hospital cot for many days writing further scenes into the script, and Sergeant, now Lieutenant, Wade carried on with the filming. Each night we would confer together on the next day's shooting and he'd shoot all day. At night I could tell by the expression on his face whether or not the filming chore was "polishing off" well.

Victory in Africa came the week I spend in the tent hospital and subse-

quently we finished the film and sent it home. Technicolor made a 35mm. version from our 16mm. Kodachrome and the completed film then began its tour of the Airforces silver screen circuit. Unfortunately the public has not seen the picture, but those who did, and those of you who will eventually, will long remember the film and the brave, good men of "The Earthquakers" of the Ninth U. S. Airforce.

## Plastic Camera Blimp...

◊ Continued from Page 198

ing helmet only, carries the camera with him under water, shooting with it handheld or mounted on special weighted tripod made for the purpose. The lucite case is heavily weighted at the base to compensate for the buoyancy resulting from the air space that otherwise would make the camera difficult to handle underwater.

The only metal parts protruding through the case are the starting button extension at the front, and the winding key. These are made of brass to resist corrosion, and special packing material is employed around both shafts, where they extend through case, to prevent leakage of water to the inside.

## Fader For Cine Special . . .

◊ Continued from Page 199

wound back in camera to a point corresponding with the beginning of the fade, then the scene to be lap dissolved over the first is photographed, beginning with a fadein executed in a similar manner: lever on device is moved and camera shutter gradually opens to normal position.

In addition to the fact that the variable shutter lever is operated mechanically by this device, both fades occupy the same identical frames of the film which is necessary to insure a smooth, professional-like lap dissolve.

The device consists of a flat bed for the camera which is mounted on tripod with the usual camera screw. On the right side is a vertical housing in which are located the gadget's few simple mechanical parts. A movable arm extending from the front near the top engages the variable shutter lever of the Special. The apparatus is driven automatically by the camera spring motor,

◊ Continued on Page 204

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# NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches  
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**Mexican Miracle**, produced by Fanchon Royer with the special permission of His Excellency the Most Reverend Luis M. Martinez, Archbishop of Mexico, and photographed by Luis Orson-Barona, Mexico's leading 16mm. cinematographer, is the story of the miracles performed regularly at the shrine of Nuestra Senora del Salgrado Corazon in the little village of San Jose, Mexico. To this shrine come native Mexicans from all walks of life, each bearing his "milagro," or token of appreciation for the miracle performed. The film, essentially of religious theme, is suitable for all audiences but possesses especial interest for those of the Catholic faith. Length, one reel 16mm. color and sound—screen time 15 minutes. Distribution is by Audio-visual Devotional Aids, 11315 Ventura Blvd., North Hollywood, Calif.



**Cavalcade of Music** is promising title of another George Pal "Puppetoon" being released in 16mm. sound on film by Pictorial Films, Inc., RKO Bldg., New York City. *Cavalcade of Music* features a charming potpourri of music and dancing with puppets taking all parts in the charming story that threads through the musical interludes. Subject is the second in the series of three "Puppetoons" which are the first ever to be released on substandard film. Others in the series are *The Big Broadcast* and *Sleeping Beauty*.

Post Pictures' new 16mm. sound film catalogue is now off the press and being distributed to those interested in the company's extensive library of entertainment films. Catalogue is fully illustrated and each release comprehensively described so that its type, general character and classification are clear. Included in the catalog is Post Picture's extensive listing of historical, travel, science, sports and religious subjects, as well as westerns, cartoons, musical comedies and serials. Copy of catalogue is available free upon request to Post Pictures Corp., 7 East 42nd St., New York City 17.



**Iwo Jima** is title of Volume 3 of Official Films' series of 1945 News Thrills releases. This film affords a visual record of the toughest, bloodiest battle in Marine history. Scenes include such action as the air and sea bombardment of Iwo Jima; the invasion under cover of a curtain of fire from U. S. Warships lying offshore; the loss of landing craft; flushing out of japs in foxholes and dynamited pillboxes; the fall of airfields, etc.

Film is currently distributed by Official Films, Inc., 625 Madison Ave., New York 22, N. Y.

**Africa Speaks**, is a new feature-length 16mm. sound picture currently being released by International Theatrical and Television Corporation, New York City. Subject is an authoritative story of the hazards of wild game hunting and a true depiction of the barbaric existences of the savage African natives. A complete new narration has been dubbed in to further color the photographic quality of this picture so ably produced by the eminent explorer, Paul L. Hoefler. I. T. & T. Corp. has complete control of the film for world distribution for both rental and sale purposes.



**Gung Ho!** Produced by Universal Pictures, is soon to be available in 16mm. sound in 9 reels. Often credited with containing the best battle scenes ever staged in Hollywood, the picture is based on the selection and training of Carlson's famed "Raiders" for their sensational assault on Jap-held Makin Island. Randolph Scott, Alan Curtis, Grace McDonald and Noah Berry, Jr., are starred in the story which involves the rivalry of half-brothers interested in one girl. In addition, picture is an inspirational revelation how the American soldier can outsmart and outfight our toughest foe.

Subject will be available for showing to approved non-theatrical audiences after June 31, 1945, from Bell & Howell Filmsound Library, 1801 Larchmont Blvd., Chicago. Rental rate is \$17.50.



**Leopard Men of Africa**, 8 reels, 16mm. sound, was filmed by Dr. Paul Hoefler, producer of "Africa Speaks" and is being distributed by Commonwealth Pictures Corp., 729 Seventh Ave., New York City. This latest film of Dr. Hoefler's is the result of his last expedition into the wilds of the Congo and is probably the most exciting film ever to come out of man's exploration of the jungle. Available on rental or outright sale.

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MY FAITH LOOKS UP TO THEE

GOD BE WITH YOU TILL WE  
MEET AGAIN  
SWEET HOUR OF PRAYER  
TELL ME THE OLD, OLD STORY  
YIELD NOT TO TEMPTATION  
END OF A PERFECT DAY  
LEAD KINDLY LIGHT  
AVE MARIA

THE ANGELUS  
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#### "DAY OF GUADALUPE"

Produced with the special permission of His Excellency the Most Reverend Luis M. Martinez, Archbishop of Mexico at the world famed shrine of Our Lady of Guadalupe on last December 12, Guadalupe Day. Photographed in Mexico City by Luis Osorno-Barona in color. 16mm. sound, running time, 7 minutes.

#### "MISSION TO AMERICA"

Directed and photographed by Duncan Renaldo. Narrated by John Beal. Made with approval of His Excellency the Most Reverend John J. Cantwell, Archbishop of Los Angeles. Endorsed by the Franciscan Order. Photographed in color at every California Mission. Running time, 60 minutes. 16mm. sound.

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K126—Merry Christmas  
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K129—Happy New Year, Everybody

K130—The Nite Before Christmas  
K131—We Celebrate the 4th of July  
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**Fader For Cine Special . . .**

• Continued from Page 200

being attached directly to the Special by means of the winding crank shaft. This is accomplished by removing crank from camera and attaching in its place a shaft extension which couples device with camera and extends through the side to take the regular spring winding crank.

Winding back of film, after each fadein, is accomplished by means of the camera's 8 frame per turn crank, as before. Openings are placed at side of device to permit use of both the 8-frame and 1-frame per turn hand cranks.

Aside from a slight reshaping of the tip of the variable shutter lever, no mechanical alterations of the Special are necessary. The device may be at-



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tached or removed from the camera within a few minutes.

Whether this interesting camera accessory is to be made commercially available to owners of Cine Specials is uncertain. Mr. Yolo is being kept pretty busy these days both in his mechanical explorations and as a cinematographer. He has just completed the photography of "Stop Drop," a 16mm. Kodachrome production for the Sherwin-Williams Company which demonstrates application and results of a sensational new hormone spray applied to orchards by planes which has been perfected by Harry White of the Sherman-Williams Company at Yakima, Washington.

Other producing activities of Yolo's, which embrace both 16mm. and 35mm., include a comprehensive wildlife film produced for the Alaskan Forest Service and Alaska Game Commission which pictures practically every big game animal native to Alaska.

Among his Hollywood contemporaries, Yolo is known as the professional's gadgeteer, a man who can solve any mechanical problem connected with cinematography. Several other devices and gadgets stand as monuments to his mechanical genius. There is, for example, Yolo's 35mm. Bell & Howell studio camera which he has improved with synchronized remote control of both lenses and rangefinder and which are interlocked so they may be focused and corrected for parallax from behind camera by the mere twist of a dial.

Then there is the special dual-boom camera dolly which he constructed especially for industrial cinematography. A feature is a special mounting for the camera which enables use of it in otherwise inaccessible places. Production cost on a bomber training film was cut in half and production time greatly reduced with the aid of this unique piece of equipment — the product of Hollywood's ace gadgeteer.

## "Oscars" For Amateurs...

• Continued from Page 192

The fact that your film, say, wins a two or three star merit award does not prevent a brother club member from winning one too, providing his picture qualifies. In other words, the club is no longer limited to the customary "First, second and third prize" routine. At our club's first birthday dinner, at which time trophies were awarded for best films produced during the year by members, five pictures received awards.

We early foresaw that unless some means for defraying trophy expense was not undertaken, the club could easily award itself right into bankruptcy. So a nominal entrance fee was estab-

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lished which contributed toward cost of trophies and engraving.

We at Utah Cine Arts Club early decided not to let this Awards for Merit plan deteriorate into an "Awards for Everybody" system. Unless a film award represents real achievement, it will ultimately have no meaning for club members and result in lack of confidence in the club and its activities.

It is our opinion that a film that is not good enough to rate one of HOME MOVIES' two or three star Merit Leaders, certainly is not qualified to rate a club trophy. Trophies are reserved for the definitely better grade of amateur movies and are never given for accidental filming.

Following are the rules established by our club in making annual trophy awards:

(1) Trophies will be awarded members who have produced pictures submitted to HOME MOVIES and subsequently received two or three star Merit Leaders or honored as the Movie of The Month.

(2) To qualify for a club trophy, films must be submitted to the club committee together with HOME MOVIES' review sheet indicating the Merit award

which it received, plus the established entrance fee.

(3) In event a club member produces a film which is rated better than three stars, a suitable trophy will be presented. Where a member produces and enters more than one picture which received a Merit Award from HOME MOVIES, additional trophies will be awarded.

If this system of club movie awards should become widely adopted, it could throw a tremendous burden on the editors of HOME MOVIES. In view of this, club members should be urged to submit their films as they are completed, rather than hold and have the club submit them for review all at one time. Also, it is important to remember that it is necessary for each movie amateur to pay transportation of his films both ways when submitting them to HOME MOVIES. The editors prefer to return all films via Express collect. In this way, films are amply protected by insurance, and return transportation is paid at time film is delivered back to the maker, making it unnecessary to send postage or cash with film to cover return.

## Buying A Disc Recorder . . .

• Continued from Page 186

On the other hand, when cutting at the faster 78 r.p.m. speed, cutting may continue up to the 4 inch diameter without incurring loss of tonal quality.

The next point to consider in the selection of a good recorder is selection of the cutting stylus. If you plan to do considerable recording, a sapphire stylus will more than pay for its greater cost by the cleaner cutting it produces which in turn results in quieter reproduction. Examine the sapphire tip of the stylus with aid of a magnifying glass. The tip should offer a keen edge without any breaks in its contour. The leading or cutting edge should be almost vertical when the stylus is placed in position in the cutting head chuck.

Next to the gem stylus in quality are those made of special hard metals. Those of hardened steel are the least desirable and are generally used only for experimental purposes because of the higher noise level that results.

Setting the stylus in the chuck is an operation which requires somewhat more care and patience than is required for the insertion of an ordinary phonograph needle. In the first place, we are working with a cutting tool and cutting tools must be correctly placed to produce a clean cut. When the proper angle is attained, the thread that results from the cutting by the stylus will be continuous and will kink toward

center of the recording disc, making it easy to dispose of while recording is in progress. With most cutters, if the stylus is examined carefully after being properly set, it will be noticed that the flat cutting face of the stylus is *against* the direction of rotation of the turntable and facing inward about 1/2 to 1 degree from a line drawn tangent to a groove in center of the blank.

The stylus should set vertical (the cutting edge, at least) and this can be achieved by adjusting the cutting head while watching reflection of the stylus in the polished surface of the disc. When the stylus is perfectly vertical in the chuck, the stylus and its reflection in the disc will appear to be one straight line running down into depths of the disc.

A test cutting is really necessary in order to finally determine accuracy of setting the stylus with relation to chuck and disc. With a test disc in place on the turntable and with the counterweight (if provided on machine) in place, move cutting arm toward center of the blank to start recording (thus leaving the more valuable cutting area of disc for later use) and cut a few lines without feeding any sound into the recorder through the microphone or input.

Cut an area about 1/4 inch deep in this manner. Then lift the cutting head



and place needle of the playback head on the disc, where the cutting began, and start the turntable with the amplifier on. Where a successful cutting follows correct setting of the stylus, the result should be a groove that is almost entirely silent. Little or no surface noise should be heard through the speaker while playing the test grooves. If the stylus is improperly sharpened or was improperly set, chatter and high background noise will be heard.

Making this simple test may suggest wasting a valuable recording disc; still, a simple test such as described can be the means of saving a recording that otherwise might be spoiled by a carelessly set stylus.

Testing should really proceed a step further—making an actual recording after correct setting of stylus is established. Using a sound source which will give some reasonable basis for comparison, cut a few inches of the outside area of the test disc previously used for the silent groove test. Adjust volume control to give the proper sound level, as indicated by the sound level indicator on the recorder. As the recording is being cut, gather up the thread cut from the grooves, pushing it into a little pile in center of the disc so that the cuttings will not foul the stylus. Special brushes are available for this purpose and there is another gadget called a "chip chaser" which does the chore automatically, leaving one entirely free to operate the recorder and adjust the volume control. Playing back this test recording will determine the cutting and tonal qualities of the recorder.

In selecting a disc recorder for the purpose of making recordings to accompany the screening of home movies, an important mechanical feature to look for is an overhead lead screw of reasonable fine pitch. It should be emphasized here that disc recorders are made in two styles: those with the lead screw overhead or on top of the recorder, just above the disc, and those with the lead screw concealed beneath the motor plate. The function of the lead screw is to move the cutting head progressively from inside of disc toward the outside edge, or vice versa, depending upon the type of recorder, as the turntable revolves.

While recorders with the lead screw concealed are widely used, some contend they do not give the smooth, even feed accomplished by the overhead lead screw. The fact the better professional recorders, such as used in broadcast studios, are of the overhead type suggests their superiority. There is always the question, of course, whether this more efficient and costly recorder is essential for the amateur production of sound for home movies.

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than one record during projection is not desired.

Obviously, the longer playing time afforded by some recorders will be preferred for producing sound on disc for home movies. Such machines will cost more than the popular home recorders cutting up to 10 inch discs at 78 r.p.m. that were popular before the war; but they will more than pay for themselves in improved sound quality as well as permitting the recording of all sound necessary for a single reel of film on one disc.

## Filming For Industry . . .

• Continued from Page 193

The man consulted may have a story idea pretty well prepared in advance and this may or may not be adaptable to motion picture presentation in its entirety. If so, questions between producer and sponsor will begin to arise at this point.

The advanced amateur who has made several films having a running theme or continuity will usually be able to tell how effectively the firm's story idea can be used in the shooting script. Changes will usually have to be made, and these should be suggested together with the reasons for the change. Following these suggestions the shooting script should be written and submitted for approval.

Before a tentative script is written, the cameraman should spend several days in the plant familiarizing himself with the subject to be filmed. The U. S. Office of Education films follow this procedure, and the professional script writers sometimes spend as long as six weeks in a plant before even one line of script is written. A thorough understanding of the subject is absolutely essential in order that a successful production may result.

While the study of the plant is being made, camera locations and set-ups can be visualized. Some cameramen carry with them a pocket viewfinder which they use in visualizing the various camera positions and scene locations. In actually writing the script it is essential that several factors be determined in advance. Is the film to be silent or sound? If sound, is the sound to be added later? Is it to be in color or black and white? Are duplicates to be made?

All these factors will influence writing of the script as well as the actual filming operations. If the film is to be sound, or shot at sound speed, this means 50% more film will be used in the production, and also more light must be employed to shoot at the same

lens aperture as would be used if the silent speed were employed. A color production will call for different staging, different lighting, and different treatment than if the film is to be black and white. If duplicate prints of film will be wanted, the lighting should be less contrasty than if only the original film is to be used as the screening print. All of these factors will influence writing of the script.

The man consulted may have no knowledge of film production and want too much in the picture. Often the tendency is to include footage of action in all departments. Here it must be pointed out that simplicity is to be preferred in a motion picture. It is best to follow through on one theme rather than take in too much. If there are several departments to be filmed it will be better to make a separate production for each.

One of the first questions that will naturally be asked is how much the production is going to cost. It is impossible to make more than a tentative estimate until after a complete analysis has been made, the script written and approved and the production problems visualized by the cameraman. After the script has been prepared, presented and approved, it is then possible to give a fairly close estimate of what the cost will be.

There are three methods usually employed by free lance cameramen in quoting prices for films of this nature. The first is to set an outright total for the finished film, which, of course, can only be done after the script is completed and a fairly close estimate of time involved and expense incurred can be estimated by the cameraman. The second is to charge so much a finished foot. In this method the cameraman estimates so many feet of film will be used, and charges are based on finished footage. This has the tendency of preventing the customer from requesting



changes after the production has been started which would be costly to the cameraman working on the basis of his original plan. Ordinarily, each good foot of film ordered is charged for. The third plan is to make the film on a straight hourly basis, the cameraman receiving so much per hour for the time consumed in making the production, with all expense such as light, rental, film costs, etc., borne by the customer.

The beginner in free lance movie work will probably do best under the second method, in which he charges so much per finished foot of film. In this way the customer has a very good idea of the cost of his finished production, and the cameraman doesn't stand to lose on costly revisions. The cameraman must use careful judgment in quoting his price, by studying the production problems carefully in order that a few difficult or costly sequences will not eat up his profit.

The sponsor may want unusual scenes or action pictured. These may not coincide with the opinions of the cameraman, but he should remember that this film is being made for someone else, and his own ideas must often give way to those of the sponsor. Unless the scene offers poor photographic results, or is so difficult from a production standpoint that it could not be effectively done, the cameraman should do his best with it if the sponsor wants it in the film.

The type of lighting will be one of the first production problems. The line amperage must be checked to determine if it is sufficient to carry the load required of it for the floodlights. Where large areas are to be photographed ample power facilities are essential. Since best photographic results are obtained through the use of small stop openings, all the light obtainable should be used. Photofloods are ideal for all 16mm. filming and are especially ideal for color work since they afford correct illumination for color recording.

The use of temporary backgrounds will serve a two-fold purpose: They tend to eliminate unwanted subjects in the background which would have to be illuminated and thereby require additional illumination, and second, they give a pleasing background to the subject and help conserve light by reflecting light onto the subject.

Close-ups should be plentiful in the industrial film. They are easy to illuminate and give more emphasis to the subject than any other means the motion picture can offer.

It is essential to avoid glamour in the actors and actresses employed. A pretty girl will attract attention, naturally, but in this type of picture it is the subject matter that should attract the attention. The film will therefore do a better job if "unglamorous" players are used so that the audience will

focus attention on the subject at hand, instead of a pretty face.

Others who appear in the various scenes may need some direction. There are those who are always willing to cooperate, but often do not know just how to carry out the director's instructions. Several rehearsals may be necessary, and since the novice actor will often "freeze" when he knows the camera is running. A successful take will result by shooting one of the rehearsals without the players awareness of it, thus obtaining a more natural performance. Retakes will often be necessary. Even the experienced professional will discover mistakes in a finished film when it is being projected.

Some sponsors naturally will be anxious to see the film before it is completed. He may want to sit in on screening of the rolls of film as they come from the processing lab. Stall him off until the entire production is completed. Only persons experienced in motion picture production can visualize from a few disconnected scenes what the effect will be when the film is finished.

When the film is finally completed, arrange a premier showing before executives of the firm. It will be even better if the showing can be made some evening and the executives' wives invited. Thus an atmosphere of acceptance will be created that would not be found in the hard-boiled confines of a business office. Objections will be fewer, and comments of the wives and lesser executives will tend to convince the sponsor of the success of the production.

## Hyperfocal Distance . . .

• Continued from Page 189

will result within the cushion which has its inside limit placed at one half the distance focused upon and extends its outside limit to infinity. From scanning the above table one observes the great increase of depth with the use of smaller diaphragm openings. It is commonly understood that the smaller openings produce sharper definition for the object focused upon, but the bonus is the sharp definition on all other objects which are nearer or farther, as long as they remain within the cushion.

Frequently it occurs that even sharper definition is desirable for the object focused upon and this is possible by not using the entire cushion even though it is available. In other words, there is no need to dissipate the cushion if its need does not exist. For an example, let us suppose that we have determined by the use of the meter than we are to use an opening of F 2.7, and according to the table we find that the hyperfocal distance is 15.4 feet which, divided, gives an inside limit of 7.9 feet,

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providing we focus at 15.4 feet. If the principal subject and action pertaining to it does not come any closer than 13 feet to the camera, and foreground composition is not important, there is the chance that sharper definition will be maintained if the focus is set slightly farther than the 15.4 foot distance, perhaps at 18 feet.

Caution should be exercised not to violate this adjustment too greatly, but experience has proven that it is practical to consider the sharpest focus for the subject by this method. More critical focus is maintained for the subject and all background extending back to infinity, if there is no need for critical focus for foreground. It is good advice not to create the cushion unless one intends to use it. While it is true that proper application of hyperfocal distance focusing increases the latitude of the lens and produces depth, it should not be wasted by using it promiscuously. This is especially true for the larger lens openings, if one wishes to avoid hazy backgrounds.

By way of explanation, the rule which states that all objects from one half the hyperfocal distance to infinity are in sharp focus, does not hold strictly true for infinity if there are poor atmospheric conditions, as probably exist generally when we are compelled to use such large diaphragm openings. In brilliant sunlight which naturally calls for a smaller diaphragm, this risk need not be considered.

The formula for determining hyperfocal distances, by which the above table is given uses these values:

F is the focal length of lens in inches.

H is the hyperfocal distance in feet.

f is the f number or diaphragm opening.

C is the circle of confusion in inches. (Reciprocal).

The formula:

$$H \text{ equals } \frac{F^2 \text{ times } C}{f \text{ times } 12}$$

With an f4 opening on a 1-inch lens, the hyperfocal distance is determined thus:

$$(1 \text{ times } 1) \text{ times } 500$$

$$4 \text{ times } 12$$

$$500$$

$$\text{or } \frac{500}{48} \text{ equals } 10.4 \text{ feet.}$$

$$48$$

This assumes that the circle of confusion is 1/500.

Another interesting thought that reveals itself concerning the need for maintaining sharp focus in the greatest possible depth, is based upon the natural habit of the eye in making rapid adjustments from one point to another. Scanning a landscape takes only a fraction of a second and various planes outlined by objects near or far takes another fraction of a second. The eye

makes this change in adjustment so rapidly that any blur sets up a most unpleasant interference. The natural habit of adjustment is developed by experience and becomes automatic, so that smooth changes are made instantly.

Illusions of distance become fixed habits and any interference such as a blur ruins that illusion. Here is an experiment to prove the point: At the first opportunity find a large mural photograph which has been made by a professional, one that is good enough to be displayed publicly. If it is a distant scene, perhaps showing a mountain peak away back in the distance, then shift your gaze to the objects in the foreground. Do this several times and note that as you shift your gaze from one distance to another *something happens*. Why should it? You are looking at a flat surface aren't you? But just the same, *something happens*. Yes, you are a victim of habit and are going to create the illusion of depth in spite of looking at a flat wall. And you won't like it if the photographer leaves either the background or the foreground blurred, because it sets up an interference which is unlike the thing you have been doing for years. Doesn't this implant the urge to use that lens adjustment for all that it is worth?

## Coated Lenses...

• Continued from Page 187

that is reflected at the second surface is redirected by the first surface to the film. Often curvature of lens surfaces may be such as to redistribute this lost light as a false image of subject highlights. Such flare images may be well defined or formed so far from the established focal plane, that the reflected light is spread diffusely over the film plane. (See Fig. 1.)

Light striking the first surface of a lens is reflected back toward the surfaces in front of them, where a portion of the stray light is again reflected toward the film. Since the surfaces are curved, this does not take place at one fixed point, but tends to "bounce" the light around so that the unwanted light rays may appear on a critical portion of the picture area of the film. In extreme cases, a bright light at one side of the field might even register as a ghost image in some other portion of the picture as illustrated in Fig. 1.

By the recently developed method of coating lens surfaces, surface reflection is greatly reduced, and the transmission of light increased by forming, on the surface of a lens, a transparent film of such thickness that constructive interference takes place between most of the light rays reflected at the air-film and film-glass surfaces. Of the



three methods by which lens coating is applied, the physical process involving the evaporation of fluoride compounds in high vacuum is the most effective and conducive of more readily controlled and efficient results.

Because the higher efficiency of coated lenses has so aptly been demonstrated in the crucible of war, almost every important American lens manufacturer will offer this feature in postwar lenses for still and cine cameras. However, this does not mean that your present camera and projector lenses will become obsolete. On the contrary, subjected to the surface coating treatment, they can be made the equal of new postwar lenses, and even after the nominal expenditure necessary for coating, they probably will have cost less than new postwar lenses which undoubtedly will be more expensive because of increased labor and manufacturing costs.

A coated lens surface appears different to the eye in that a dim brownish-purple color imparted by the coating treatment replaces the bright reflected image associated with uncoated lenses. If you were to observe a white area through a panel of clear glass, a portion of whose area had been coated, the treated area would appear quite clear since the object appears whiter and better defined. Actually, the coated area would be conspicuous because it reflected less light than the uncoated area. The difference between the two cannot be detected by touch because the coating is only about 6 millionths of an inch in thickness.

For those who may be skeptical of the value of coated lenses in improving photographic results, I need only point to the fact most of the studios in Hollywood are having their motion picture and still camera lenses so treated as rapidly as they can be spared for the purpose. Theatres, too, interested in improving quality of their screen presentations, especially now that Technicolor productions are on the increase, are having the lenses of projectors coated to increase transmission of light and gain better color rendition on the screen.

It is with the home projector lens that the movie amateur will be able to actually see the increased quality that coating produces. With Kodachrome movies constituting the majority of the amateur's filming today, a coated projection lens will tend to bring color to the screen with greater fidelity, granted, of course, that the camera lens used in exposing the film was of good quality. It is obvious that coating both camera and projection lenses will have a pronounced effect in the quality of home movies, color or black and white.

The cost of coating lenses is within the means of everyone today. This is around \$2.00 per surface for average cine lenses—camera or projector—and ranging upward, depending on lens size.

The average two-element projection lens, for example, may be improved with the coating treatment for as little as \$8.00.

Glass for projection booth ports is also being given the coating treatment in view of fact it presents two additional air-glass surfaces in the path of the light beam, thereby reducing light transmission and fidelity. It follows that if it is good business to improve the projection lens by coating, the increased light transmission that results must not be nullified by an untreated glass panel in front of the lens. Those who have built little movie theatres in their homes would do well to give this feature of their projection booth similar attention.

Still another field to which coating is being applied is in the manufacture of lens filters and diffusion discs which naturally cut down the amount of light reaching the camera lens. Coated filters will admit 7 to 10 per cent more light than uncoated filters—a negligible amount perhaps—but important where an uncoated filter might partially nullify the effect of a coated camera lens.

Compensation for increased light transmission, in the case of coated camera lenses, is, of course, essential especially where transmission is increased as much as 30 to 40 per cent, which in practice means an increase of about a half stop. This is done, not by recalibrating the f/ stops of the lens, but by adjusting the emulsion speed rating of the film used in the camera. In this way, it is unnecessary to go into involved calculations each time an exposure is to be made.

Lens coating possesses still another important advantage: most modern fast lenses use several elements of barium crown and extra dense flint glass. These two glasses have highly desirable optical properties but are rather unstable and tend to oxidize or tarnish in a relatively short time. It has been the experience of studios which have used coated lenses for the past several years, that the fluoride coating effectively prevents this tarnishing and thus prolongs life of the lens almost indefinitely.

Lenses which have been coated must be given reasonably careful treatment. They should only be cleaned with a fresh piece of absorbent cotton, a soft brush or the like. This in itself has proved to be a blessing in disguise in the Hollywood film studios. No good lens should ever be cleaned roughly or carelessly. Knowing that his lenses are coated, the photographer feels obliged to handle them with respect and to clean them with care, thus giving his lenses the treatment which any piece of fine optics deserves. Thus, in an indirect way, coating tends to prolong life of a lens.

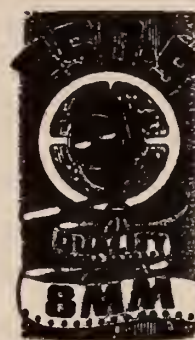
Coating of lenses, of course, is but one of the many improvements in pho-

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tography that has received impetus because of the war. Had it not been necessary to reduce light reflection in the complicated lens and prism arrangements of military and naval binoculars, in gun and bomb sights and in the periscope systems of submarines and

tanks, it is unlikely that this method of improving quality of home movies would be available so early to the general public. Today lens coating can improve the optics of your camera and projector to put them on a par with postwar equipment.

## Mask Shots And Montages . . .

• Continued from Page 188

in the quarters of viewfinder which relates to the position of hole in the mask. One can panoram or tilt while filming the scene but it must be borne in mind that all four scenes must be of equivalent length. The shots, therefore, must be timed for a definite number of seconds.

Next, back-wind the film to the starting point and change the mask so as to expose another quarter of the frame. In this particular instance the same mask for all four shots can be used simply by turning it over or around. Repeat the operation for the next scene, and so on until all four quarters are exposed.

By setting the mask fairly close to the lens, the four pictures will blend together without any distinct dividing line. This is the simplest form of montage. With experience, more complicated forms may be attempted. A most important element in successful montage photography is to have all shots perfectly matched as to exposure. Careful use of a meter for establishing correct exposure for each shot is important.

Once the cine amateur has mastered the method of making simple montage shots by using masks before the lens, he has laid the groundwork for making the more startling multiple exposure shots by the split-stage system. By split-stage is meant dividing the scene and photographing various images upon sections of it while the remaining area is protected or blanked out with a suitable mask.

An example of the simple form of split-stage shot is where the frame area is divided vertically to make a subject appear twice in the same scene. For instance, by this method an actor can be made to appear standing in the right half of the scene talking to his double on the opposite half. When screened, there is no visible dividing line between the two characters to indicate the shot was made in two stages.

Such a vertical split-stage shot merely involves masking one half of the scene and shooting; then backwinding the film, reversing the mask so as to blank out the half of film frame previously exposed, and shooting again.

Care must be taken while backwinding not to move position of camera in the slightest. Camera must remain in

exactly the same position for filming both stages of the scene. Also, persons appearing in such scenes must not move beyond the dividing line established by the mask, otherwise they will disappear when the scene is projected. On the other hand such an effect can be filmed purposely.

Where there is any danger at all of a subject overstepping the boundary line in a split-stage shot, it is advisable to film it with the mask close to the lens so that the boundary line between the two stages on the film will not be too sharp and allow the two stages to blend into one another, as pointed out in a previous paragraph. Where the mask is placed farther away from the lens, the line of demarcation between stages becomes increasingly sharp, requiring more accuracy in lining up the masks as well as infinitely more care in guiding the characters about the scene.

There are many instances where the effect in a split-stage shot requires a sharp line of demarcation. Suppose the trick shot calls for a human head to appear, severed from the body and lying on a table, yet appearing very much alive — the kind of a shot one might need for a thriller or horror picture. A sharp masking would be essential in order that the head would appear severed abruptly. A soft line of demarcation, on the other hand, would cause the head to merge with the table at the point of masking.

To make this shot, the scene would be masked horizontally, i. e., the upper half of the scene would be masked off so only the table would be revealed; then the lower half masked, and the head of the subject filmed after winding back the film to the starting point of the scene.

The mask for split-stage shots need not be limited to dividing the scene area vertically or horizontally; it can divide

#### WANTED

The editors have received many requests from readers for data on construction and installation of a backwind and frame counter for the Revere 8mm. camera. We will appreciate hearing from any amateur who has built and installed these accessories on a Revere camera.

it obliquely from corner to corner, or it may be of some irregular shape with curves or zig-zags. In order to have the two halves match exactly, in making irregular shaped masks, it is better to cut them from one blank in one operation, rather than cut them separately and then match them up. The main thing to watch is that the two or more sections of the mask shall cover the entire frame without overlapping.

Throughout all split-stage shots it is important that the lighting remain the same for all exposures which go to make up the composite shot, and no change must be made in either placement or intensity of the lights.

## Reviews Of Amateur Films

• Continued from Page 178

into the water, and of the little girl with bubblepipe allowing one of the ducklings to blow a bubble which becomes the background scene for the end title.

The photography of this picture is exceptionally good. While the continuity was a little episodic in treatment, it was nevertheless well done to sustain interest. Editing and titling are good and the superimposing of the words "The End" over the soapbubble blown by the duckling added a unique ending to the picture.

No technical information as to camera and equipment used was given by the filmers. The picture has received HOME MOVIES' 3-star Merit Leader.

## Closeups . . .

• Continued from Page 199

duction Board on the first of January. With the first quarter having past and the second month of the second quarter at hand, there is no indication that film stocks have been improved. It is likely, according to WPB reports, that there will be no visible supply of 16mm. film for civilians until after middle of the year. End of hostilities in Europe may ease the situation slightly, it is reported.

★

**USE OF 16MM.** films is an essential part of Consolidated-Vultee Aircraft's production. This firm has found 16mm. valuable for three purposes: Bench operation analysis, structural tests, and flight testing.

Time is lost along the production line if the work bench is not arranged efficiently. To study the movements of a worker, a camera is set up recording the operations of the man in action. This is done for each stage in production.

This film is then projected for the

Industrial Engineering department for time study purposes. If the worker makes any unnecessary time and energy wasting movements, the work bench arrangement of that stage of production is changed, and the time study process through 16mm. motion pictures is repeated. The use of 16mm. films has brought about an increase of production by showing the need for time-saving production line methods.

★

**GEORGE W. WEEKS**, former independent producer of such 35mm. motion pictures as "Rainbow Man," "Honeymoon Lane," and others for Paramount Pictures release has entered the Hollywood 16mm. production field as head of the newly organized ADA, producers of audio-visual devotional aids in 16mm. His company will also produce and release records and transcriptions for church, school, radio, armed forces and home use.

## Movies Aid Victory Drive . . .

• Continued from Page 185

usually interesting and instructive. For good measure there also was a comedy whose leading "man" was a chimpanzee. There was an intermission during which two young boys assisted in the distribution of the 25 door prizes.

Mr. Eckenrode carried out the whole thing because he thought it was a good idea and because he really enjoyed doing it. There was no committee nor fanfare; only an idea, untiring effort, enthusiastic enjoyment, and a tidy little sum to help win the war.

The Seventh War Loan drive, which begins May 14th, offers similar opportunities for other enterprising amateurs with 16mm. equipment and those who will take advantage of idle auditoriums and projection equipment of local schools for the purpose of putting on shows that will stimulate public interest in the coming war loan drive.

The United States Treasury Department, War Loan Division, is providing an impressive list of new 16mm. sound films especially for showing during the 7th War Loan drive. Further information concerning availability of these films may be obtained by those interested by communicating with the War Finance Division office of the U. S. Treasury Department located in every principal city.

For those movie amateurs who often have wished for the opportunity to put on public showings of 16mm. films, this is the chance you have been waiting for to test your showmanship and at the same time contribute a big share in the coming 7th War Loan drive.



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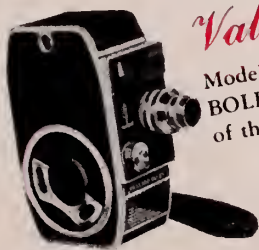
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*A good star*

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*A bad star*



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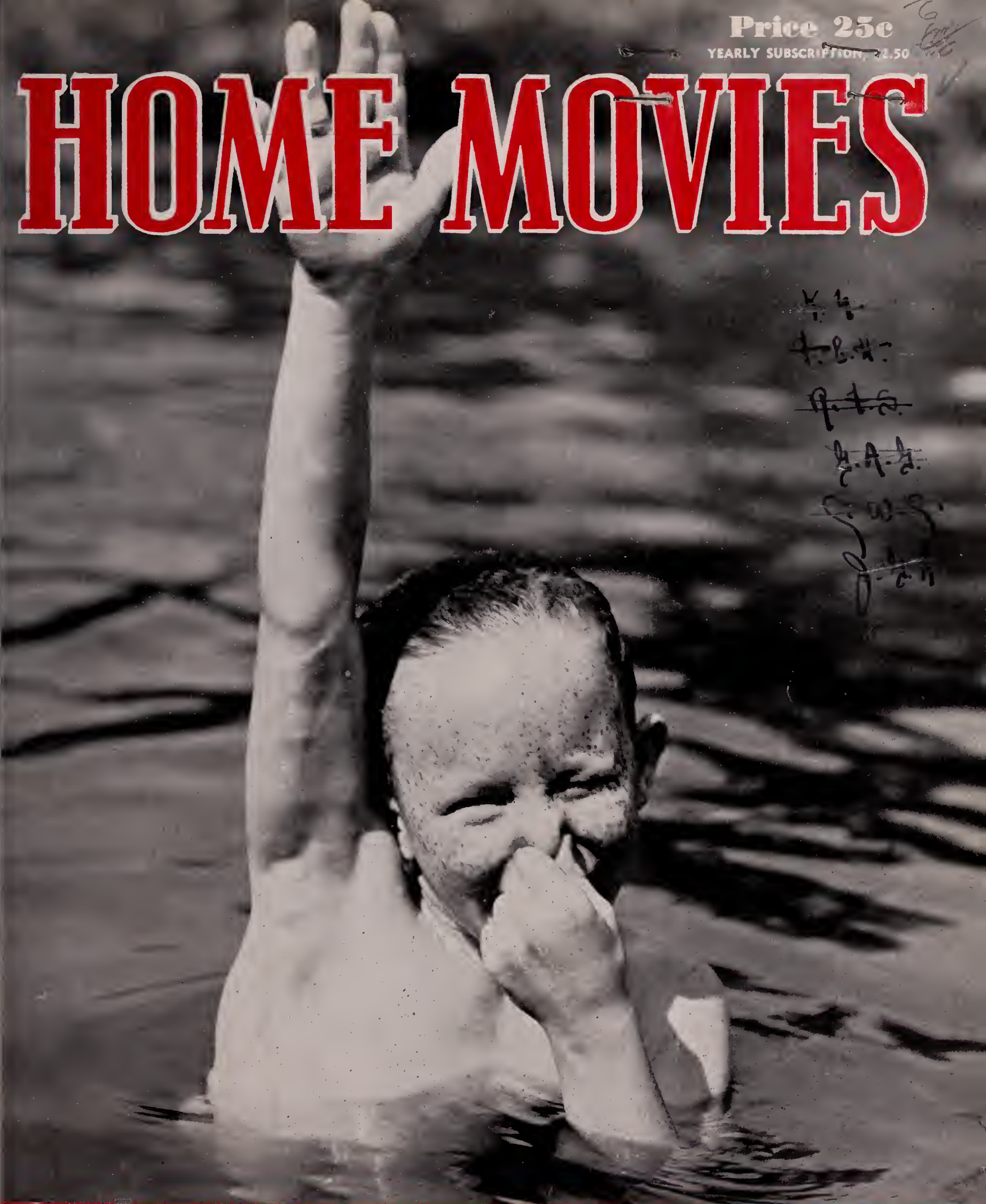
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# HOME MOVIES



*Handwritten notes:*  
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P. L. S.  
H. A. A.  
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J. L. H.

## THIS ISSUE

- ♦ Homemade Turret for Filmo "8"
- ♦ "Fishin' for Trouble"—Scenic Scenario
- ♦ New S. O. F. System for 16mm.

**JUNE • 1945**





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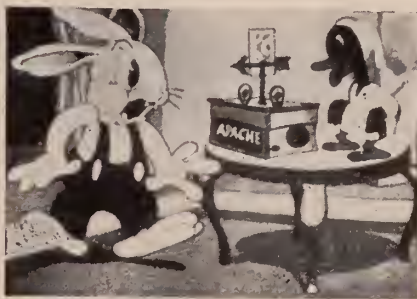
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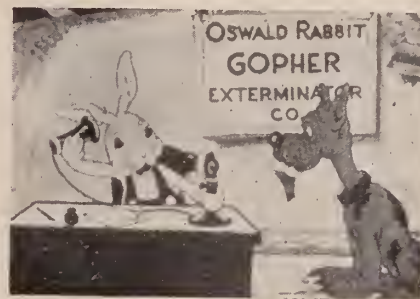
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# home MOVIES

Reg. U. S. Pat. Off.

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VOL. XII

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**GENERAL ELECTRIC**

# REVIEWS... of Amateur films

B y J . H . S C H O E N



**ARE YOU A PUTTERER?** — 100 feet 8mm. black and white—was produced by Fred Hager of Akron, Ohio. The story idea is original and clever, although Hager has missed some opportunities to give it more cinematic punch. The story concerns a housewife with the not unfamiliar inclination to putter around instead of sticking to the job to get it done.

We see her first as she opens door to a clothes closet. She says: "Ought to clean up this closet . . ." etc. Starts to sort things out. She finds a box of old love letters. These bring back memories and instead of tidying up the closet, she sits down to read the letters.

Later she returns to closet, spies old dress. She examines it, decides to fix it over. Needle and thread are found and the dress altered. The lady decides to press the dress, goes to closet in search of iron. Here she finds some old picture hangers she had been searching for earlier.

Instead of getting iron and pressing dress, she gets hammer and proceeds to hang picture. She smashes a thumb with hammer, then away she goes to the bathroom medicine chest for some iodine. Here she discovers a jar of cold cream she has never used, decides to cream her face. At this point her husband telephones—saying he's bringing mother home for dinner. Wife pleads for time, says hasn't a thing started for dinner, asks that he delay homecoming a little.

Next we see the housewife reclining on divan reading a book, a closeup of which shows the title—"One Thing At A Time."

"Maybe this book will help me to clean house before Fred comes home," she says. But the closing scene shows her still reading book—the sore thumb, iodine, unhung picture, iron, madeover dress, and the untidied closet all forgotten because of her tendency to putter around instead of setting right to work and getting things done.

► EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

Reviewed films will be rated 1, 2 or 3 stars. Those rating 2 or 3 stars will receive Free an animated leader indicative of its merit. Best film reviewed each month will receive a special certificate award as the Movie of the Month.

All films are returned promptly by insured express together with merit leaders and special analysis report.

Here's a story idea many amateurs will want to try for themselves. The main fault with filmer Hager's version is that the continuity doesn't run smooth. It needs a little better development from camera viewpoint and a surprise twist at end of the story.

Editing and titling are good, with some titles just a little too long. A Revere camera with f 3.5 lens was used, a tripod, but no exposure meter. The main title was composed of Mitten block letters and the subtitles were typewritten.

HOME MOVIES has awarded this picture a 2-star Merit Leader.



**PHANTOM OF THE CINEMA** is an interesting mystery photoplaylet running 200 feet in 8mm. black and white film. It was produced by Robert Ellison of Petaluma, Calif. The action takes place within a movie theatre. Two patrons are murdered, discovery of the bodies being made by the janitor who calls the theatre manager to the scene. Police and detectives are summoned and a search is made which takes the camera through the entire theatre—up and down stair-

• Continued on Page 260



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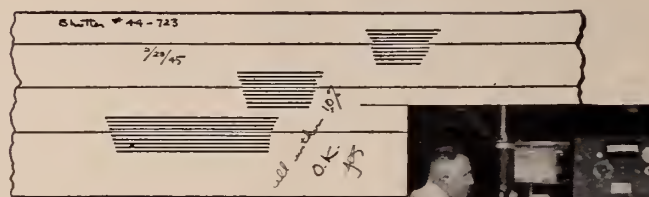
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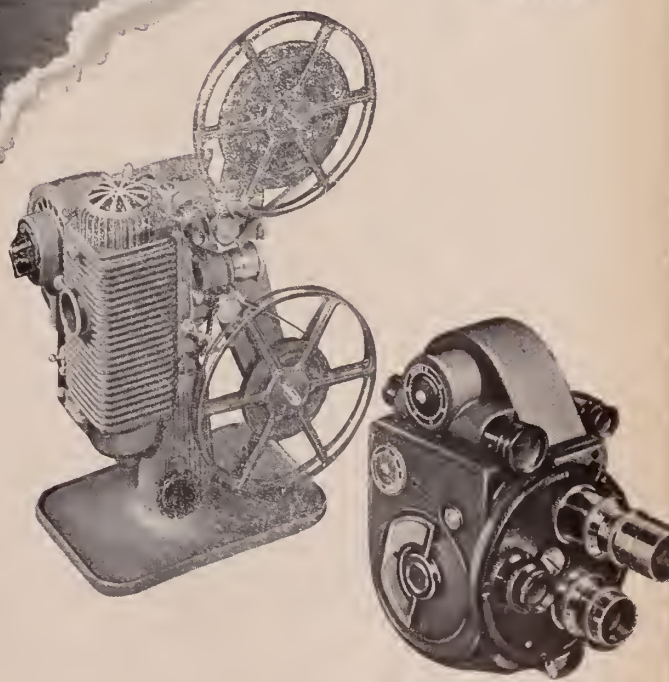
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# CINE ROUNDUP

★ News Topics of Interest In Realm  
of Movie Making

**PRODUCTION** of 8mm. cameras and projectors and parts for such cameras and projectors, formerly restricted by the War Production Board's limitation order L-267, now is permitted to the extent that materials become available, according to news released May 15th by the Board. This is good news for the many cine enthusiasts who have been going from store to store looking for 8mm. cameras and equipment. This means that within six months, at least, new 8mm. cameras and projectors should be selling over the counter of the nation's camera stores.

★ ★

**TEN THOUSAND** dollars! That is the award announced by International Theatrical and Television Corporation as the top prize in their national amateur movie contest to be launched July 1st. This in addition to ten additional awards for the next ten best amateur produced films. IT&T will acquire all rights and title to the prize productions for commercial distribution.

Contest will encompass entire field of substandard movie production including entertainment, vocational, educational and religious films. The competition will be international in scope and aimed to stimulate more ambitious productions by amateur movie makers. A more comprehensive announcement is to be made by the sponsor next month.

★ ★

**PROCESSING** by hand methods of 16mm. Ansco Color film—while it is possible—is not entirely satisfactory, according to word received from Ansco's laboratory in Binghamton. The only means of obtaining consistently uniform quality is to employ machine processing. For this reason, Ansco is currently marketing its color film with the cost of processing included. Amateur home processing of 16mm. Ansco Color film is definitely not recommended by the manufacturer, the statement concludes.

★ ★

**THE ARMOUR** Research Foundation, developers of a magnetic wire recorder which was described as a possible source of sound for amateur films in the October, 1944, issue of HOME MOVIES, announces that licenses to manufacture their recorder have been granted a score of electronics manufacturers. Somewhat disappointing is the fact that thus far,

no manufacturer has sought a license to manufacture the recorder and apply it in the projection of 8mm. and 16mm. home movies. A rare opportunity awaits some far-seeing manufacturer to adopt this new method of recording to provide a simple and moderate cost sound recording and reproducing unit that may be coupled with home projectors.

★ ★

**SUSAN PETERS**, the movie star, hospitalized recently when wounded in an accidental gun discharge, frequently had movies shown in her room for entertainment. Film comedian Lou Costello sent Susan a 16mm. projector with a note: "I don't know you, but I'd like to make your days in the hospital more pleasant. Seeing movies kept me from going crazy when the docs keep me in bed during my recent siege of rheumatic fever."

★ ★

**WARNER BAXTER**, film star is building a library of 16mm. prints of all the theatrical pictures in which he has appeared. Baxter's home theatre includes projection facilities for 16mm. sound as well as for 35mm.—the latter being used for preview projection of his latest pictures.

★ ★

**AGREEMENT** has been reached between the 16mm. film exhibitors and executive board of Motion Picture Theatre Association of Ontario, Canada on 16mm. showings in that territory. Recent expansion of the 16mm. exhibition field was responsible for the association asking for a meeting between the two film groups.

Emerging from the get-together were the following regulations:

Reprints in 16mm. of 35mm. subjects must be shown only in commercial situations.

Commercially, 16mm. films must be exhibited not closer than 10 miles from the nearest 35mm. theatre.

Films supplied for 16mm. commercial exhibition must be at least one year old. (Obviously, it is meant that the 35mm. films must be at least a year old before 16mm. reductions of same may be exhibited. Ed note).

★ ★

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• Continued on Page 260



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# TITLES and PLOTS

By EDMUND TURNER



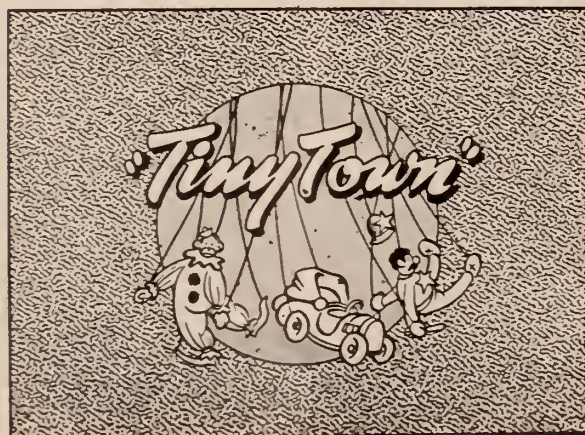
**HERE'S A PLOT** for a home movie of mother, dad and infant son that is just a little different. Begin by focusing closeup on mother, dad and baby grouped together—dad in his easy chair; mother holding child and tendering him to dad for good night kiss. Dad says, proudly: "Someday he'll be president!" Mother exits with child to nursery. Dad settles down in chair, pipe in hand, and contemplates his remark. Here the scene dissolves to the first of a sequence of scenes depicting his dream. Baby, dressed in diaper and silk topper, is talking to a crowd of people. A shot of a huge crowd, made later, is cut in here. Other shots show baby talking into microphone; crowds applauding; newspaper headlines announcing baby's candidacy; father and mother seated near radio listening to election returns; another newspaper headline telling baby has won election; neighbors pouring into home to congratulate parents—and then father awakens from his dream, smiles, and puts away his pipe.



**THIS TITLE** suggests a homey movie of 'round the house incidents that otherwise might be considered too trivial as subjects for your movie camera. Idea is to picture events of the day from beginning to end as they occur around home—but with plot and continuity. The household alarm clock serves to tie all shots together. Begin with closeup of alarm clock ringing; man or wife turns it off, man gets out of bed, dresses, eats breakfast, departs for work. A closeup of clock at 9 A. M. shows mother washing, tending baby, or other chores. At 12 noon, lunch. The kids coming home from school, and hustling back again. At 3 P. M., the bridge party. At 4:30, the husband home from work, decides to get in a few licks around the house with paint brush, gardening tools, or lawnmower. At 6 P. M. dinner; the after-dinner radio; reading the newspaper. At 8 P. M. neighbors call; children are put to bed; a friendly game of cards follows; drinks are served. At 11 P. M. guests leave, and man and wife drop exhausted on sofa as camera zooms in to show second hand of clock tolling off the minutes.



**TODAY'S HOUSING SHORTAGE** offers idea for a home movie involving the trials and tribulations of a lodger seeking a room or an apartment. Begin with medium closeup of newspaper being held by person reading it. Scene is park bench. Man lowers paper to turn page to reveal identity. Follow with closeup of classified column showing head: "Rooms for Rent." Man throws down paper in disgust, takes bags and walks down street. Show him calling at first one apartment house after another and being turned away at the door. Picture him as he investigates possibility of sleeping in parked truck; a boxcar; bus or streetcar; and theatre. Each time have policeman or one in authority order him on. Back on the street, he sees a woman hanging out a sign: "Room for Rent." He runs up to door, knocks excitedly, is admitted by gruff old landlady. Inside, she shows him to room—a clothescloset. Resignedly he accepts, tenders her a bill which she conceals in her bosom, and man steps into closet, slamming door behind him.



**CHRISTMAS TOYS** can be employed as subjects of an interesting home movie in which stop motion and animation is employed to make the toys move realistically. Begin picture by showing toys being tossed carelessly in a heap in corner of room and child going to bed. After lights are out, toys come to life, with a doll or other animal-toy taking command. The toys cavort about the room—wooden soldiers march; animals parade; jeeps speed around room, etc. Outside, a burglar cautiously prys open a window. Unaware of this, the toys continue their merrymaking. A shot cut in here of the nursery shows the child fast asleep; another of mother's room, shows her, too, sleeping soundly. Back at the window, the burglar has raised the sash and is easing himself through the window. Suddenly there is a loud crash as jeep, trucks, and toys collide in middle of room. This frightens burglar away and arouses father from his sleep. He hastens into room, gun in hand, spies open window, looks out, then closes and locks window. Observing toys on floor, he laughs softly, and extinguishing lights, goes back to bed.



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☐ 8mm. Digest .....

16mm.

☐ Complete ..... 360 feet \$ 8.75

☐ Sound ..... 350 feet 17.50

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**I**T takes ships and planes and guns and men... and millions of items of precision equipment, not one of which must fail.

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This need, for all operations in this war, is still tremendous. Universal Camera Corporation, furnishing such instruments for the armed forces continuously since Pearl Harbor, now

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**1941** ... Started War Work (*before Pearl Harbor*)

**1942** ... Over 80% Essential War Work

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**TODAY**... Over 99% of our facilities are devoted to producing essential precision instruments for the armed forces, and will continue to be while the need exists.

You'll still have to wait for the wonderful new photo and home movie equipment we promised you.



# HOME MOVIES

Published in Hollywood

JUNE • 1945

## • For Beginner And Advanced Amateur

**A** WEDDING is an important event in a man's life—and a woman's, too—and it should be accorded more than ordinary treatment by the cine cameraist undertaking to put the incident on film. A factual record of the couple's wedding will prove far more lasting in interest than a routine, newsreel-type of camera coverage of the event. Careful planning calls for giving thought to the continuity possibilities surrounding the actual wedding, be it a church affair or a simple home ceremony.

The most interesting continuity, of course, will go beyond the actual ceremony and include scenes preceding and following it. One of the most successful of such films reviewed some time ago was produced by Pat Rafferty of the Long Beach Cinema Club. The picture began with staged scenes of the betrothed couple before marriage: a walk in the woods, a love embrace, and of the boy slipping the engagement ring on his sweetheart's finger signifying their betrothal.

Then followed scenes of both in preparation for the wedding; the wedding day, with the camera recording the actual ceremony within the church; the post-ceremony reception; the groom carrying his bride over threshold of their home; and a review of the many presents received from friends. This charming film record will remain the most cherished possession of the happy couple because it embraces more than the ceremony. On the screen it is a familiar love story in which they relive their parts as the original actors.

• Get scenes of post-ceremony activities, too! Set up lights in reception room while ceremony is in progress so all will be in readiness to shoot when the happy couple arrive to cut the wedding cake.



## FILMING THE JUNE WEDDING

Continuity Ideas For That Movie  
Of The June Bride And Groom

B y F R E D E R I C F O S T E R

Assuming that a continuity for the wedding film will be carefully prepared in advance, it is logical that first consideration should be given to presenting the principals—the bride and groom. A simple sequence that pictures each of them should open the film and this sequence can be staged and photo-

graphed before or after the wedding day. An effective opening is to picture the bride-to-be addressing the wedding announcements or invitations. Move in close with the camera to focus upon text of the announcement in a screen-filling closeup. Other treatments would follow the bride-to-be selecting and trying on her trousseau.

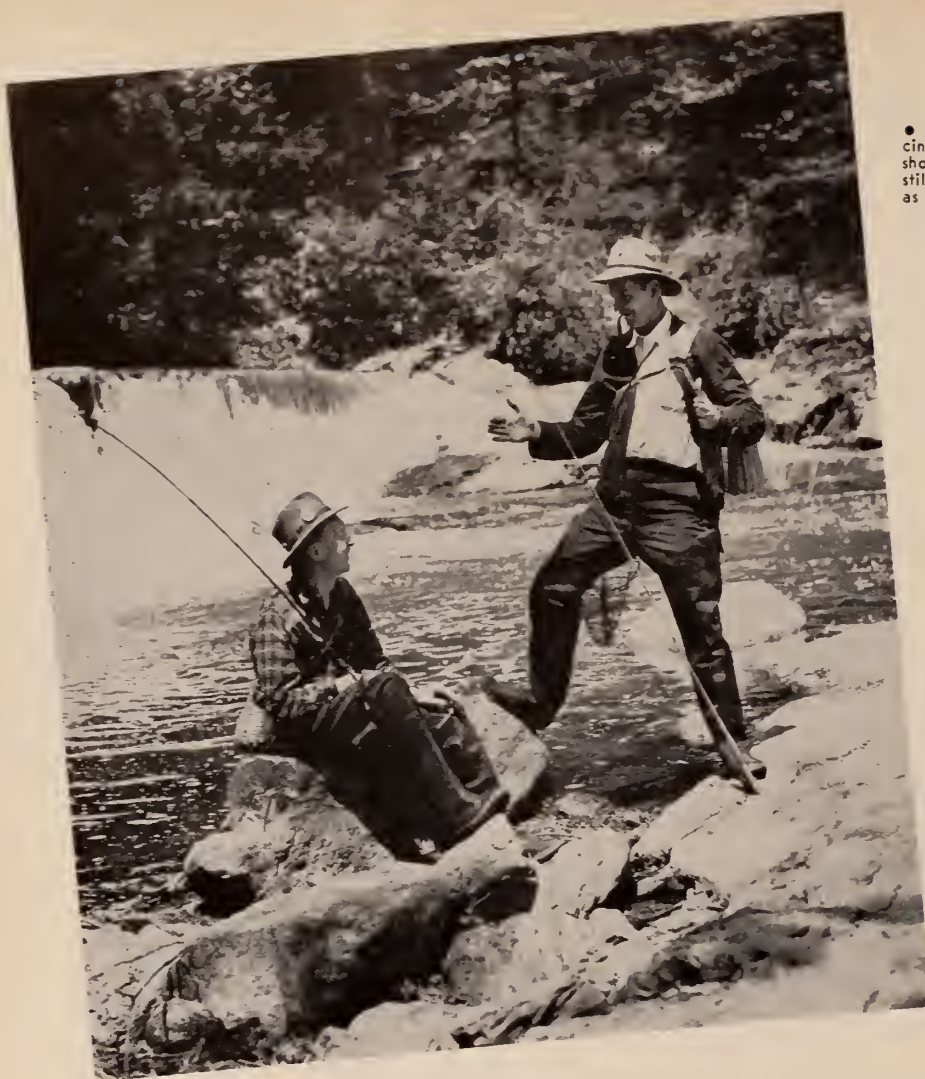
The groom-to-be may be introduced in an effective sequence that shows him at his desk, if he is an office man. He looks up at a framed picture on his

• Scenes below are from "The Old, Old Story," wedding film in 16mm. Kodachrome produced by Pat Rafferty, member of Long Beach Cinema Club. This picture, actually the couple's love story, traced their life from sweetheart days to start of the honeymoon.

• Continued on Page 258







• When the fish refuse to bite, turn to your cine camera for added vacation pleasure, shooting movies of your activities or, better still, to film a complete movie playlet such as the one beginning on this page.

# A SCENARIO FOR CINE FISHERMEN

Going Fishing? Take Your Camera  
Along And Shoot This Photoplaylet About  
Two Anglers—One Lazy, The Other Ambitious

B y L E E Z H I T O

• For Beginner And Advanced Amateurs

**W**HEN balmy summer weather tempts the movie enthusiast down to the old fishing stream, he can assure himself of a good day's catch—fish or no fish—if he takes along his movie camera and a carefully planned scenario. When that time of the day rolls around when the fish refuse to cooperate or the fisherman cinebug grows weary of throwing minnows back into the water, he will be glad to leave his baited poles and turn to his first love—his motion picture camera.

His scenario should include his fishing companions as the cast, and it would be well to show as much as possible of the surroundings where he and his friends have spent many happy hours together. It should show the men in natural scenes as they fish, bait their poles, eat and sleep while on the day's outing.

At the same time, the scenario should have a simple plot designed to hold an audience's interest, include the above mentioned factors, and yet, be so con-

structed to lend itself for easy shooting. The following is a suggested scenario, which, with minor changes, will fit nearly any type of fishing trip.

## "FISHIN' FOR TROUBLE"

**SCENE 1: MEDIUM SHOT.** Camera centered on road near fishing stream or lake. Car enters scene, stops, doors open and two men alight. Car is shown packed with fishing equipment, rods hanging out of windows, etc.

**SCENE 2: MEDIUM SHOT.** Men survey the overloaded car. Obviously neither of them are anxious to start the unpacking.

**SCENE 3: CLOSE-UP.** One of the men (Don), typical lazy sort of an individual, appears unhappy at the sight of the task that lies ahead. His expression changes to one of hope, as a sly grin steals across his face. Looking toward his companions, he says:

**TITLE:** "Let's flip a coin to see who unloads. Heads I win."

**SCENE 4: MEDIUM SHOT.** The other fellow (Norm), an energetic but overly-trusting soul, agrees to take a chance as Don cautiously pulls a coin from his pocket, flips it high in the air. Both men follow its landing.

**SCENE 5: CLOSE-UP.** Coin shown on the ground. It's "heads."

**SCENE 6: MEDIUM SHOT.** Don picks up the coin, places it very carefully in his watch pocket, stands watching Norm who starts unloading the equipment.

**SCENE 7: CLOSE-UP.** Norm shown unloading car, has a stoic expression on his face. *Fade-Out.*

**SCENE 8: MEDIUM SHOT. *Fade-In.*** Fishing spot by lake or stream shown. Equipment has been unloaded and moved over to the bank. Don, still smiling, is leaning against tree. His hands are in his pockets and he appears quite satisfied with himself. Norm is holding the fishing poles, looks down at them, examining them closely.

**SCENE 9: CLOSE-SHOT.** The fishing lines are badly tangled, Norm tries to pull them apart, gives up, and says:

**TITLE:** "We'll never get these untangled!"

**SCENE 10: MEDIUM SHOT.** Don, his happy mood gone, appears quite disappointed.

• Continued on Page 257

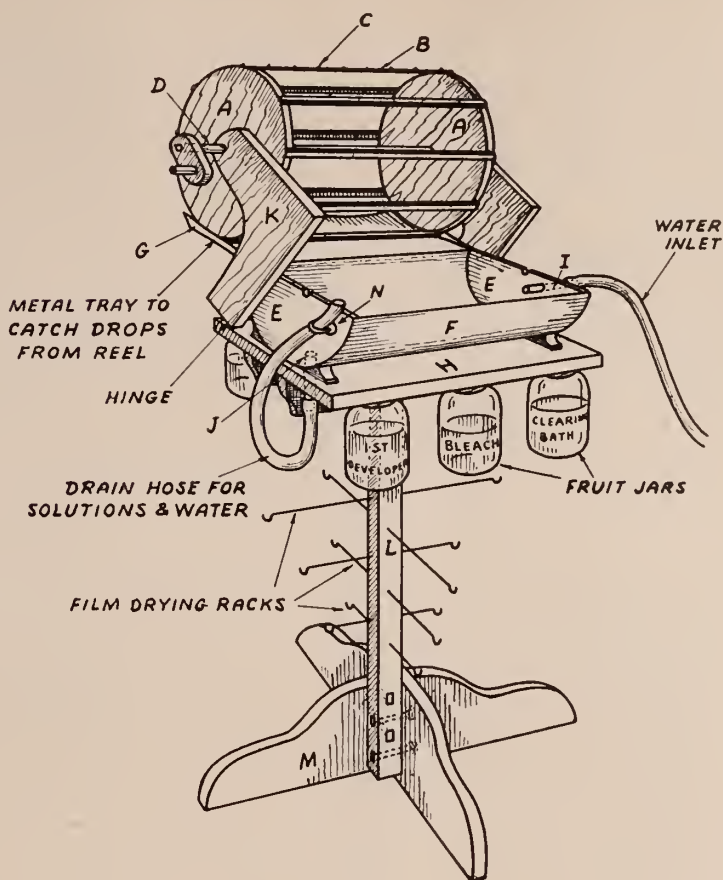
• Whether you have an elaborate dark-room or must work in the kitchen, here is a compact film processing outfit that occupies little space, is light and easy to move about and easily stored in a small closet. Any amateur handy with tools can build it by following author's instructions which begin on this page.

#### • For the Advanced Amateur

**F**OR the movie amateur who yearns to process his own film but hesitates because he lacks a darkroom, here is a compact home film processing unit to whet the ambition of bathroom and kitchen reversal fans. Its easy to build, space saving, and efficient as any reversing equipment four times the size.

The outfit illustrated has a capacity of 25 feet of 16mm. or double 8mm. film. Capacity may be increased by enlarging size of reel and tank. The reel ends A were constructed of  $\frac{1}{2}$ " plywood and these are 8" in diameter. The rods B on which the film rests are made of pine strips  $\frac{1}{2}$ " x  $\frac{3}{8}$ " and cut 9" in length of which there are eight pieces set equi-distant around the plywood ends. Spacers C are made from match sticks and inserted in the rods drilled for the purpose. A length of  $\frac{3}{4}$ " dowel D serves as an axle for the reel.

Ends of the tray E were made from  $\frac{1}{4}$ " plywood. These are half-circles cut on a 5" radius. This radius was later reduced to 4" by cutting off a one-inch strip from top of end pieces to permit passage of reel axle. Tray was completed by nailing a strip of tin F 10" in width around the circular rims of both tray ends. This was cut from a discarded 10 gallon oil container. The metal was also extended 12 inches straight out from one side to form a tray G to catch drops of water falling from reel when raised for purpose of changing solutions. A plywood cleat was then added to either end of the tray to secure it to top of pedestal H which was made of  $\frac{3}{4}$ " plywood, 11" x 13" in size.



## Streamlined Film Processing Outfit

B Y R U S S E L L E . T H O R P E

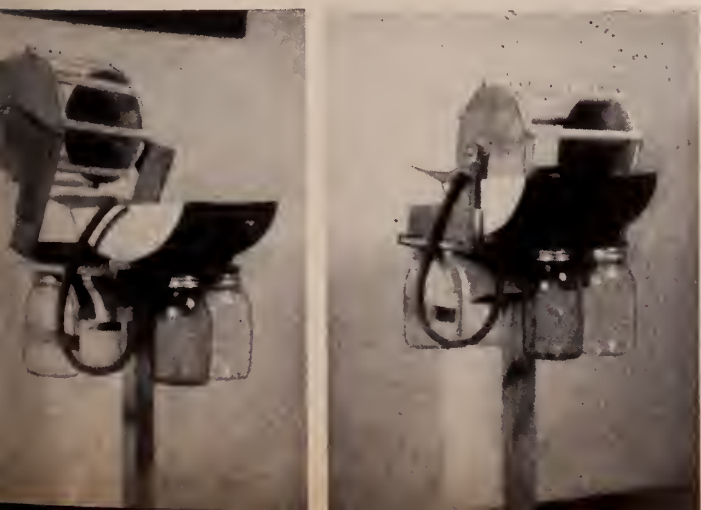
The water inlet I and outlet J are short lengths of quarter-inch metal tubing extending through the tray as shown and secured in place with waterproof cement. To these tubes are attached suitable lengths of rubber hose

which transport the water supply and carry off the solutions when tray is to be emptied.

A novel feature is the cradle in which the developing reel rests. This is hinged at the rear and permits swinging the reel up and back out of the tray when solutions are to be changed. This cradle is also made of  $\frac{1}{4}$ " plywood. The two side pieces are  $6\frac{1}{2}$ " x  $8\frac{1}{2}$ " and styled as shown in diagram, and these are secured to a cross member at the back by means of small angle irons obtainable at dime stores. The cradle is hinged to the pedestal base.

The pedestal consists of the upright L and the base pieces M, in addition to the platform H already described. The upright L is a piece of wood 2" x 3" x 31" in length. The base pieces M are

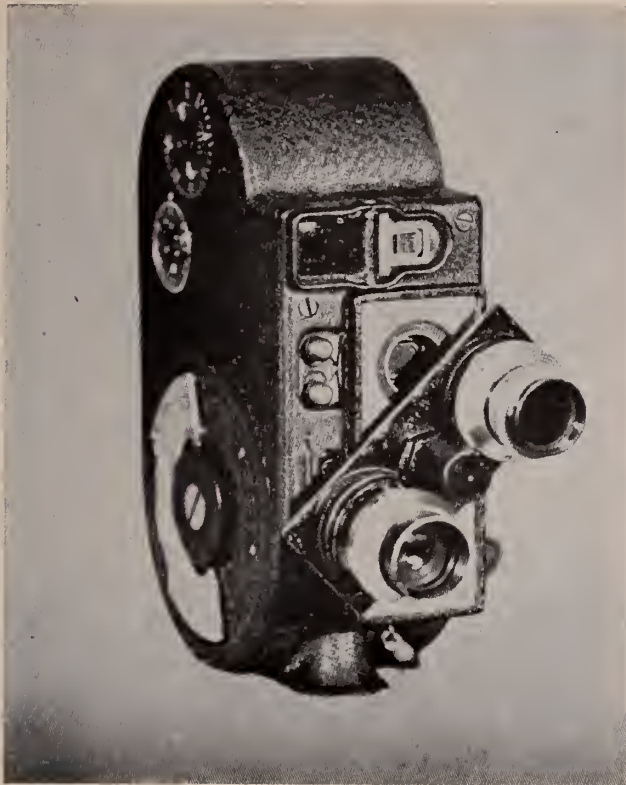
• Continued on Page 255



• Photos show developing reel (far left) raised from tray to permit changing solutions and, at left, reel in position for processing of film. All necessary formulas or mixed solutions are stored in fruit jars suspended beneath top of pedestal, ready for instant use.



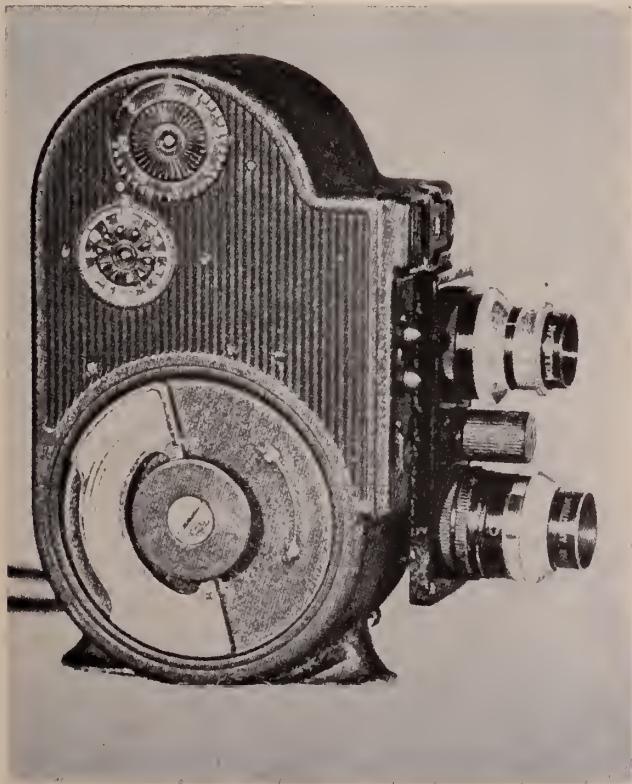




• This home-built turret can be attached to any single lens Filmo "8" in a jiffy and be detached just as readily. No alterations whatever are necessary to camera. The same patented safety ring that holds the regular Filmo lens is used to hold the turret in place.

turret rotor plate, and set in top, picture-taking position.

To change lenses, all that is necessary is to lift the rotor plate by pulling outward on the knob, revolve it until the other lens is in position, and then allow it to recede into place. In fact, this operation is almost automatic, as there are two guide pins on the rotor plate which find two holes during this operation and cause the rotor to fall snugly into



• By pulling forward on knurled knob in center, between lenses, turret may be quickly rotated to shift from one lens to another. Lenses of any focal length may be used with the turret and no special seating or re-calibration is necessary.

exact position. Thus, sharp focusing of lens is always assured.

The entire unit is held firmly in place, first by the lens adapter already described, then by means of the lens mounting pin in the camera case, and again by a slot in the rear of the turret which fits over one of the exposure button guards on the camera case, preventing the unit swinging when the rotor is revolved.

The turret consists of two major parts: the stator plate that is attached to the camera, as already described, and the rotor plate to which is fitted the lenses (see Fig. 1) in diagram. The rotor is attached to the stator plate by means of a tubular shaft which fits over the rotor bearing. The spring "C" serves to keep the rotor in close contact with the stator plate when in filming position. It also permits revolving the rotor without any unnecessary or extra adjustments. To shift from one lens to another, the rotor plate is lifted by pulling outward on the bearing cap "F" until plate will rotate. The plate moves upon two guide pins "E" until they find corresponding holes in the rotor plate which allow the rotor to fall into position. The change is accomplished in a fraction of a second.

The stator plate "A" is made from a piece of  $1\frac{1}{4}$ " channel brass. This material has sides  $\frac{1}{8}$ " thick which should be filed or milled down to  $\frac{1}{16}$ " in thickness, leaving the plate  $1\frac{1}{8}$ " wide. Inside measurement, between the channel sides, is just 1" which provides for using 1" material for the rotor plate. Brass, in strips 1" wide, is obtainable in thickness of  $\frac{1}{16}$ ", so this permits cutting down height of channel sides to conform with this thickness when rotor is in place, giving an overall outside depth of the stator plate of  $\frac{3}{16}$ ".

Next, cut a piece of the 1" brass material  $2\frac{1}{2}$ " long for the rotor and lay it in the channel of the stator. Then solder small pieces of brass at either end of the channel to close the ends and form a complete wall around the stator plate.

Placing the rotor plate again inside the stator channel, measure the exact center and drill a hole through both plates with a No. 29 drill. Tap the stator 8 x 32 and mount the rotor bearing post "D." This post may be made of  $\frac{3}{16}$ " round brass and threaded 8 x 32 to seat into the tapped hole in the stator. The post is then drilled and tapped for the 6 x 32 spring retaining screw, shown in Fig. 1. The post, when mounted, should extend  $\frac{5}{8}$ " from base of stator plate, and it may be filed off later in order to allow the bearing cap "F" to fit over the spring retaining screw.

Construction of the spring housing and rotor bearing is illustrated in detail in Fig. 3. This is made from an Alemite automobile pump oil nipple which may be had complete with cap for only a few cents from any automotive supply house.

The holes in the rotor plate which take the lenses are  $1\frac{1}{2}$ " from center to center and centered  $\frac{3}{4}$ " from center of the rotor bearing post. These holes are threaded according to the lenses that are to be used. Where Wollensak cine lenses—such as those designed for the Keystone 8mm. camera—are to be used, the holes should be drilled and tapped  $\frac{5}{8}$ " x 32. Where the original Bell & Howell lens is to be used in one of the openings, the hole should be drilled  $\frac{5}{8}$ " but tapped for a No. 36 thread.

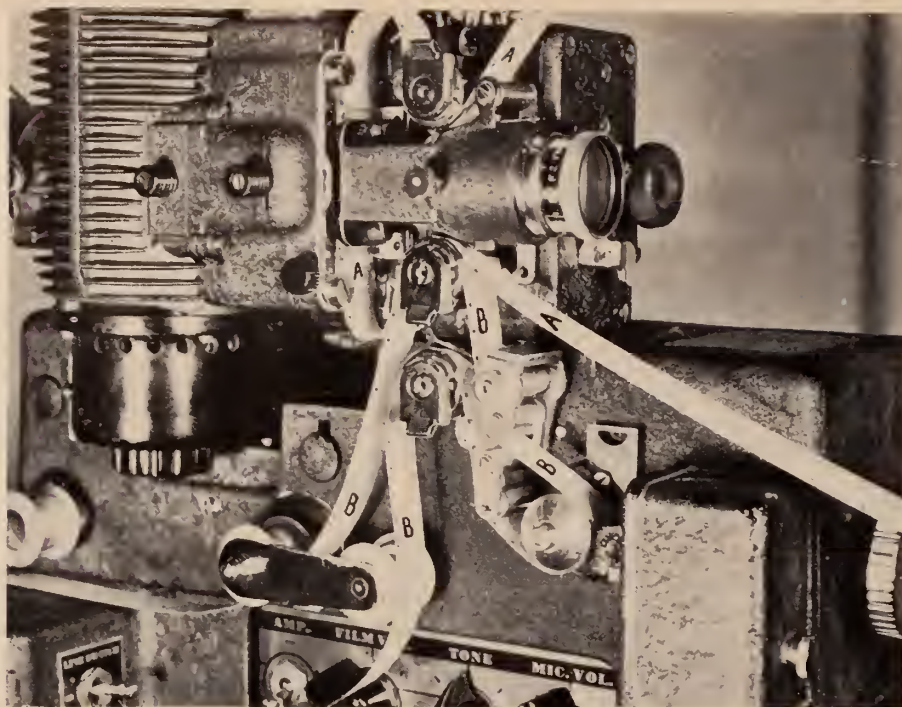
It is advisable to start these holes first with a small drill on one side, reverse the plate, and drill through on the other side, and then increase size of drill as required. This will insure accurate registry regardless of which way the rotor plate is turned.

One hole should be continued on through the stator plate—at the top position, as shown at "A", Fig. 1, and then tapped for a No. 44 thread to receive the small patented lens adapter that is used for holding the regular Bell & Howell lens in place on the camera.

As some makes of 8mm. lenses may be found to protrude through the rotor plate too far, striking the stator plate and preventing correct seating of the lens, a well of sufficient depth may be machined in the stator, as shown in Fig. 1,

• Continued on Page 259





• Fig. 1—A method that offers synchronized sound for 16mm. home movies and certain to increase in popularity is that which provides sound track on separate film. Both sound and picture films are threaded together in sound projector as shown here. A is picture film; B is sound film. Both are kept in synchronization through interlock at lower sprocket. Otherwise, films travel separate paths.

# Dual Film System Offers Low Cost Sound For 16mm.

B Y W . G . C A R L E T O N

Courtesy American Photographic Publishing Co.

## • For The Advanced Amateur

**S**OUND on disc, sound on wire, sound on film—all these offer an answer to the amateur's demand for sound for home movies. Of the three, sound on film has proven the most satisfactory, but because of its cost or the

inability of many amateurs to record on film themselves, it is the least used by the non-commercial movie maker.

However, there is a method by which sound on film may be employed for 16mm. movies that does not involve

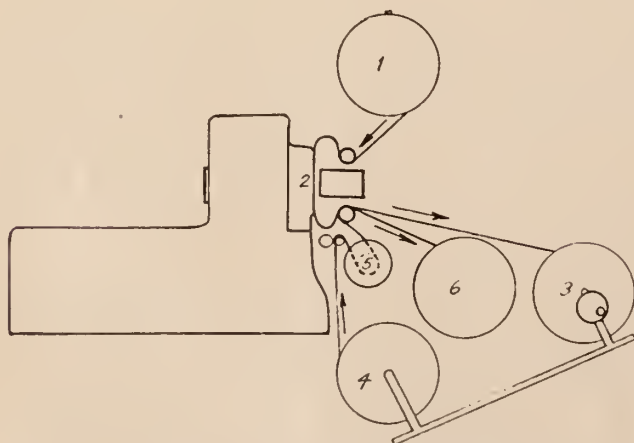
the cost nor the duplicating of the original film that usually follows in a commercial sound film production. Simply stated, the method consists of recording the sound on film in synchrony with the picture, but instead of combining sound track with the film in a final duplicate print, the sound track film is developed to a positive and then projected simultaneously with the picture film, being threaded together with it in the projector.

There are many advantages in this unique system. First, for the lecturer who desires to project his original Kodachrome films in order to bring to the screen color in its highest fidelity, a sound track on film can be provided without need for duplicating the picture film. The usual loss in color quality that often follows present methods of duplicating color film is thus avoided.

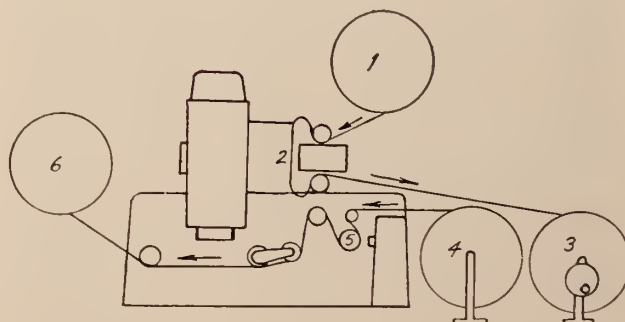
Second, the cost of a dupe print is saved; the only charge being that for recording and processing the sound track film. Still another advantage is that a silent film, for which an independent sound track is made, can still be screened with a silent projector whenever necessary.

Here is the way it works: The picture film is on one reel and the sound track film on another. To project the picture with synchronized sound—music, dialogue, sound effects, etc.—the two films are threaded into the sound projector, as shown in the illustrations. The picture film is not threaded completely through the machine, but travels directly to an auxiliary take-up reel after leaving the lower take-up sprocket.

• Continued on Page 256



• Fig. 2—Diagram shows method of threading sound and picture films in Bell & Howell "Commercial" sound projector. 1 is picture film supply reel; 2, film gate; 3, picture take-up reel; 4, sound film supply reel; 5, sound drum; and 6, sound film take-up reel.



• Fig. 3—Threading diagram for Ampro models X and Y sound projectors, showing paths of travel of sound and picture films. 1 is picture film supply reel; 2, film gate; 3, picture take-up reel; 4, sound film supply reel; 5, sound drum; 6, sound film take-up reel.

• For Beginner And Advanced Amateur

**M**IDWAR, postwar—come what may—every day holds the privilege and need for child education. The makers of home movies have opportunity—perhaps a responsibility—to implement the scope of this education of Young America. Everywhere, children eagerly absorb information handed them through books, radio and the motion picture screen. Now, more than ever, we should give them as much as we can in worthwhile experience, and this can be enhanced through the medium of movies purposely filmed with education as their objective.

There is no gas to use for long trips. There is far too little film. But there is one important phase of life close at hand for nearly everyone and ready for simple planning as to film story: the American farm.

Recently I took three children for their first visit to a farm. My Cine Kodak recorded our experience step by step on 16mm. film to create a picture story worth much in memory value and in actual educational merit to the subjects themselves.

As every movie amateur knows, a plan is the first requisite. Before we reached our destination, farms stretched their acres conveniently across the length and breadth of the land. Before we reached the farm gate, I had thought out my plan: "My outline need not be that of every person who films a farm. Others' approach will be different." It seemed most logical to me, however, to choose a circle trip which would take us through the whole set-up, and bring us back to where we started.

To make sure I would miss nothing, I pencilled a few notes:

1. Shoot rural mail box with name on it.
2. Farm buildings, including farm house, barns, chicken house, granary, always with children entering,

• Field trips present countless opportunities for dramatic shots such as this. Be ready with your camera to take advantage of them. Here low camera angle plus fleecy cloud in background created interesting composition.



## MOVIES OF OUTINGS AID CHILD EDUCATION

**Field Trip To Farm Becomes Real Experience When Recorded In Detail With Movie Camera . . .**

**B Y E L A I N E C A R L S O N**

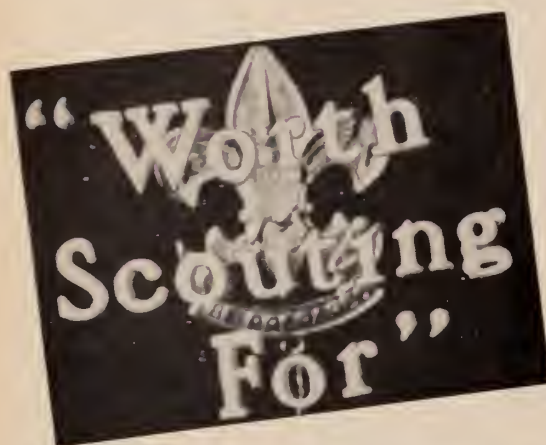
- or emerging, i. e., enter chicken house, chickens fly out, emerge from granary, throw wheat to chickens, etc.
3. Animals: cows—being milked  
hogs—being fed  
horses—being harnessed
4. Shot of fields—with machinery performing seasonal job, i. e.  
—plow  
—seeder  
—cultivator  
—thresher
5. Close-up of machinery, always with children inspecting it, etc.
6. Machine shop; engine house; whatever they call the building where repair farm machinery; bringing the scene back to buildings again.

• Scenes below are from author's film which pictured the adventures of three children visiting a farm for the first time. Later, when pictures were screened for them, children relived their experiences, observing many things in the picture they had quickly forgotten or overlooked on the actual trip.

• Continued on Page 252







# MOVIE OF THE MONTH

B O Y S C O U T S



COMMUNITY welfare activities offer many opportunities for serious movie amateurs to produce worthwhile films—films that contribute something more than mere entertainment. The activities of Boy Scouts, Girl Scouts, Campfire Girls, and others afford colorful filming material that, properly photographed and assembled for the screen, contribute immeasurably toward expanding the good that results from the activities of such groups that have but a single purpose—to make better citizens of those who are the men and women of tomorrow.

Such is the purpose behind "Worth Scouting For," a 400 foot 8mm. Kodachrome film produced by Al Morton of Salt Lake City, Utah, and honored by Home Movies as the Movie of The Month for June. "Worth Scouting For" is based on the idea that the inherent good in boys of Scout age is certainly worth "Scouting" for when their energies are directed into proper channels.

"I dedicated this picture," Morton said, "to the Scouts in the hope that it would serve the dual purpose of a tribute to them and at the same time delineate for the boy's parents what the Boy Scout organization is doing for their sons."

• Frame enlargements from Al Morton's 8mm. Kodachrome film "Worth Scouting For," elected Movie of The Month for June. Film pictures activities of a scout troop at home and at camp, with a gentle human interest story intertwined that preaches a moral.

The picture opens with an attractive lead title, reproduced along with some of the scenes on this page, and credit titles honor those of the cast, the scout masters, and others who contributed to success of the picture.

The opening sequence introduces the Scouts conducting a large outdoor meeting in a city park, which is their last prior to starting for summer camp. There is the usual flag ritual and then the boys set about drilling, practicing first aid, signalling, tying knots, etc.

In the midst of this, two lads—not Scouts—happen by. One, a bully, commences to taunt the Scouts, calling them "sissies." One of the Scouts rebukes the bully and a fist fight ensues. There's a lively tussle until the Scout master appears and puts an end to it. He suggests the bully and the Scout shake hands and be friends, but the bully remains obdurate, finally leaving the scene with his little companion, Butch.

Later the trucks arrive and the Scouts pack their gear into the vehicles and climb aboard, anxious for the trip that will take them to the mountain camp.

The bully, nursing a black eye, sits disconsolately with Butch across the street viewing the proceedings. Jealous of the good time which the Scouts are promised at camp, the bully and his pal decide to follow them. They hitchhike a ride and arrive at the campsite shortly

• Continued on Page 253







● Note how in above shot filmer moved his camera until shock of wheat in foreground became a dominant element in composition of the picture. Cover this part of picture with your hand or a card and note the difference. In picture at right it is easy to visualize how flat the pictorial results would be had the rider and his looped lariat been excluded.



# No More "Post Card" Shots!

**V-E Day Brings Vacation And Travel Filming Closer; So Give A Thought To Improving Composition Of Scenic Shots . . .**

B Y W A R R E N C A R I N

## ● For Beginner And Advanced Amateur

**N**OTWITHSTANDING the criticism often leveled at scenic films as merely "collections of post-card shots" or "series of static scenes," the fact remains a lot of movie amateurs are going to continue making scenic films of their future outings and vacations. In normal times, more movie film is exposed on outings and travels than on any other subject. The fact these films may bore some, for whom they are screened, is invariably due to the filmer's inexperience and his ignorance of factors which go together to make scenic films entertaining. Travelogues long have been among the most popular of theatrical short subject films. With most of these, it was the cameraman's skill for capturing eye-pleasing composition that made the pictures successful screen entertainment.

By the same token, good pictorial composition spells the difference between a mediocre and a successful scenic home movie. The movie amateur has had this word "composition" tossed at him, countless times without really appreciating what was being attempted. More commonly associated with still photography, composition too often has

been considered with reluctance by indifferent movie amateurs. But the cine-filmer who expects to do a lot of his postwar shooting out of doors—pretty mountains, lakes, streams and ocean vistas that enrapture the eye—ought to give serious thought and study to this element of cinematography which, in the end, will improve the quality of his pictures.

Even this writer admits that discussion of basic elements of composition such as lines and rhythm, masses and accents is pretty dry stuff for the average movie amateur whose picture making depends more upon the element of *action* than anything else for pictorial perfection. So we'll skip most of it and attempt to bring the subject of composition a little closer home, even though we may seem, to the professional picture makers, to be avoiding fundamentals.

When the movie amateur admires composition on the screen, invariably it is because elements of the picture are arranged in harmonious order throughout the scene. Sometimes this is the result of planning by the photographer and often it is pure happen-



● The cameraman who made this picture could have entered the gates and made a straightforward picture of the old mission structure. But he would have missed the framing of the graceful boughs overhead and the perspective injected by the iron gate in foreground.

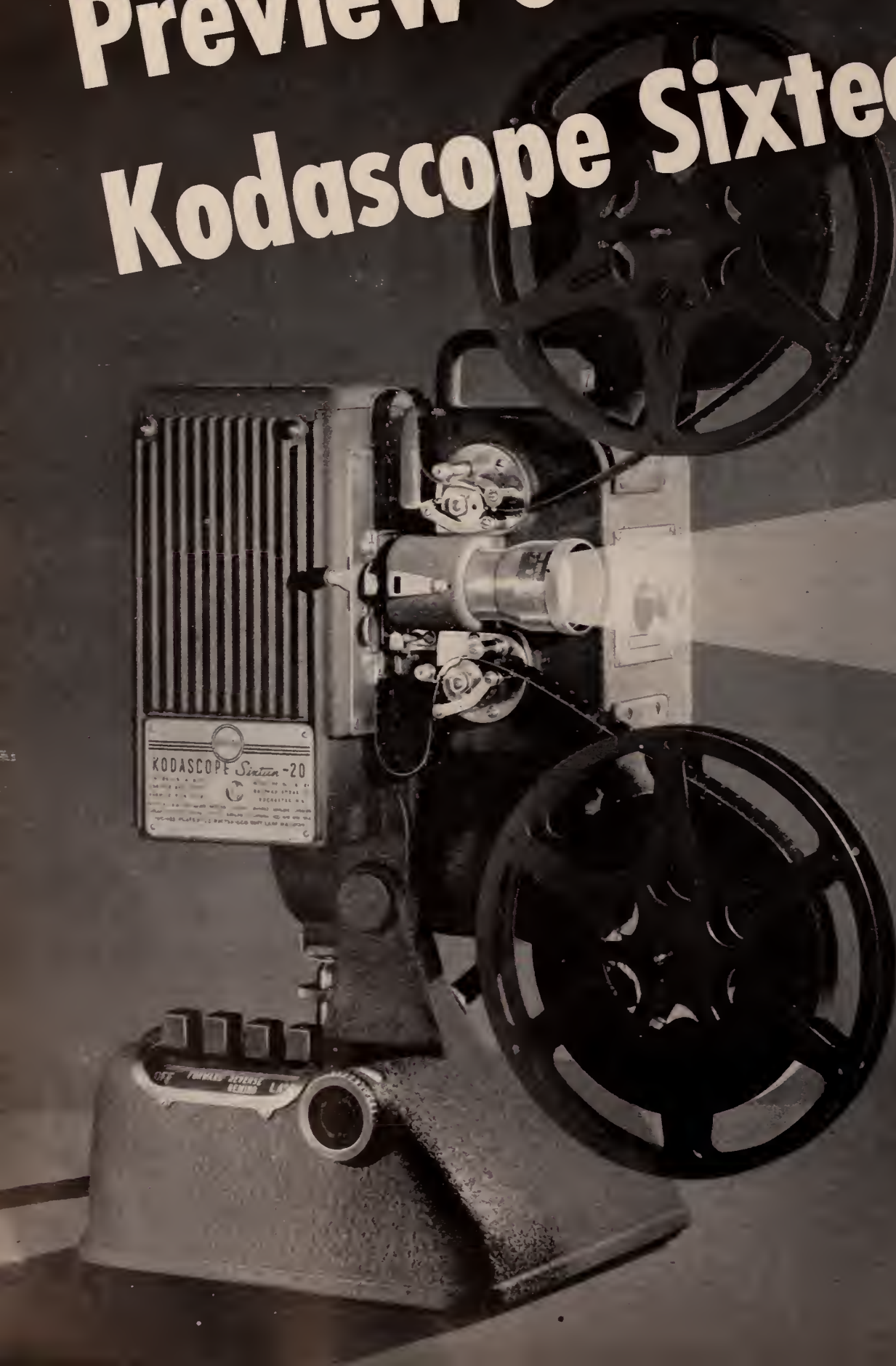
stance; but once recognized, pictorial composition becomes something which the movie amateur seeks—and delivers—in his future scenic films.

The reason lines and rhythm and masses and accents can be disregarded in the composition of amateur movies is that, unlike a still photo, the movie scene flashes on the screen and is off again in the space of seconds. Its composition, therefore, must be more dynamic in order to create an impact on the eye in the relatively few moments it appears on the screen. Color, action,

● Continued on Page 254



# Preview of the new Kodascope Sixteen-20



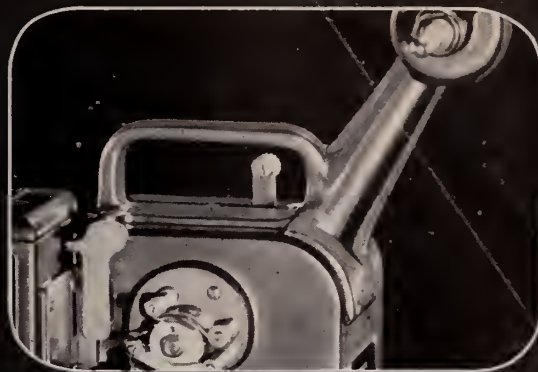
**IN LIMITED  
PRODUCTION!**

**KODASCOPE SIXTEEN-20**  
—brilliant, versatile—is  
equally at home in living  
room, clubroom, church,  
classroom, or auditorium.





**Control at Your Finger Tips**—Push-button control of all major functions automatically eliminates incorrect operation; lamp cannot be turned on until mechanism is operating. Push the "Off" button and all functions cease.



**Drive Shafts Are Enclosed**—Both the supply and take-up film reels are driven by means of flexible shafts completely enclosed within the reel arms, assuring quiet, positive operation throughout a long, trouble-free life.



**Light—Where, When, You Need It**—A turn of a knob opens a part through which light streams upward to illumine the film sprockets and film gate. No need to turn on room lights for film threading.



**"Snap-Back" Power Cord**—No storage problem with this projector's "plug-in" power cord! When projection is completed, Cordomatic device automatically rewinds cord back into base.



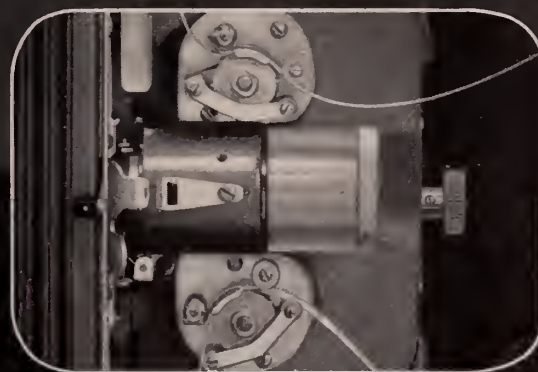
**"Stills"—When You Want Them**—A lever halts projection for unhurried enjoyment of single "frames." **Threading Knob**—Useful in making adjustments during threading, or, if needed, during "still" projection.



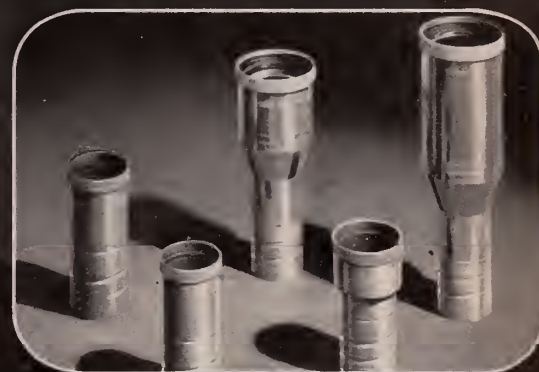
**Tilting—Up or Down**—Conveniently placed, easy and positive in action, the Sixteen-20's tilting device makes it easy to frame your movies on screens placed above or below level of projector.



**Easy to Look at**—The top and side of the lamp housing comprise a single unit, easily detached for ready inspection of lamp and condensing system.



**Threading—Simple the First Time**—The few threading adjustments to be made are so simple and positive that you're at home with this projector the first time you use it.



**Tailor-Made Projection**—Kodascope Sixteen-20, regularly equipped with a splendid 50-mm. (2-inch) f/1.6 lens and 750-watt lamp, \$174.50. For extra long or unusually short throws there are five accessory lenses—and a 1000-watt lamp is available.

## YOUR CINÉ-KODAK DEALER HAS THE FULL STORY

KODAK is, of course, on war work almost exclusively; but the Government has recently approved the production of a limited number of the new Kodascope Sixteen-20's, most of which are being supplied on priorities to schools and business organizations. Keep in touch with your Ciné-Kodak dealer—you may be getting your Sixteen-20 sooner than you think.

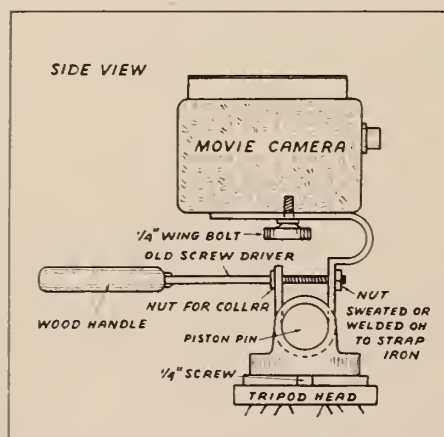
EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

**Ciné-  
Kodak**



# HOME MOVIES' experimental

## Ideas for Cine gadgets, tricks and



### Tripod Pan Head

Sketched here is a pan head which any cinebug can build who has access to an automobile junkyard. Essential parts consist of a discarded automobile piston, piece of strap iron, and an old screw driver.

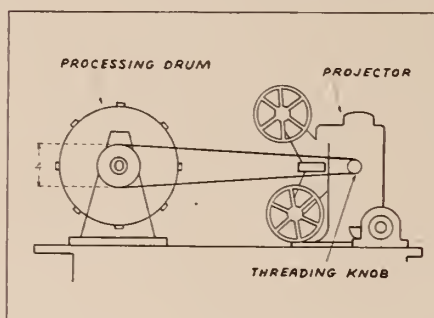
Skirt of piston is cut off up to a point around the pin, as shown in diagram. A quarter-inch hole is drilled in center of top of piston which now becomes the base, and the hole tapped for a 1/4" No. 20 tripod screw.

A piece of 3 16" x 1 1/2" strap iron 7" long is bent as shown in diagram to form camera base and to curve around piston pin. The screw driver, which serves as handle for the device, is threaded at one end to screw into a nut soldered or brazed on strap iron at point shown. Thus, tension on tilt

action may be regulated by unscrewing or tightening handle about a half turn. Panning action is regulated by tension applied to tripod screw. Other details for completing device may be found in diagram.—W. T. Henwood, Boulder, Colo.

### Power Source

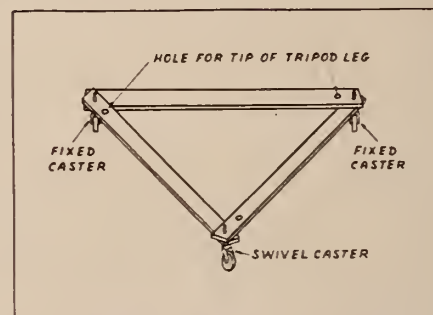
Home processors of movie film will find a convenient source of power in their 8mm. or 16mm. film projector for turning film drums or racks. All that is necessary is to provide a grooved pulley of suitable diameter on the developing drum axle and a smaller pulley to be attached to the threading knob shaft of the projector, and connect the two with a belt. Extinguish the projector lamp either by turning off the lamp switch or unscrewing the bulb, and throw the projector mo-



tor switch on to turn drum as shown in accompanying sketch. Where pulley of the projector motor is sufficiently exposed, drive belt from processing drum may be connected directly with it instead of the threading knob shaft.—Stephen Romer, Pasadena, Calif.

### Makes Paint Stick

In applying acid-resistant paint to home processing equipment made of metal, it often follows that the paint cracks and chips off. This can be avoided by first applying a coat of rubber cement to the metal surface, allowing it to dry thoroughly before applying the acid-resistant paint. The rubber cement provides a soft, flexible base which acts as a cushion against causes of paint chipping and also offers a better adherent for the paint than does untreated metal.—Lee Zbito, Hollywood, Calif.



### Portable Camera Dolly

A tripod dolly which can be dismantled for convenient storage or transportation may be made from three large furniture casters and three lengths of thin hardwood. Oak or maple strips 3/8" by 1 1/4" by 2 1/2 feet are suitable. The casters should be as large as possible, so as to roll smoothly.

Drill a hole near one end of each strip to give a tight fit on the caster sleeve. At the other end of each strip, drill a slightly larger hole, to fit snugly (but not too tightly) when assembled as shown in the drawing. Near the larger hole in each strip, drill a hole to fit the spike on your tripod leg. With some tripods, it may be necessary to tie the legs to the dolly.

Two of the casters should be fixed in a parallel position so that they cannot swivel. This may be done by putting a drop of solder where the sleeve meets the top of the caster shaft. The third caster should be allowed to swivel freely.—Paul R. Stout, Chicago, Ill.

### Pre-focusing Idea

One of the drawbacks to more frequent home projection of home movies is the amount of time and trouble required in setting up projector, assembling screen, and finally checking up on sharp focus before starting the show.

To remedy this focusing problem, I have spliced three or four frames from an old title into the middle of each film leader, which enables me to check on focus in advancing of running the films. The film is threaded so that one of these frames rests in the film gate. With projector set for "still" projection, I flash on the lamp long enough to adjust focus, then proceed with my show.—D. J. Wilson, Des Moines, Iowa.

### MONEY FOR YOUR IDEAS!

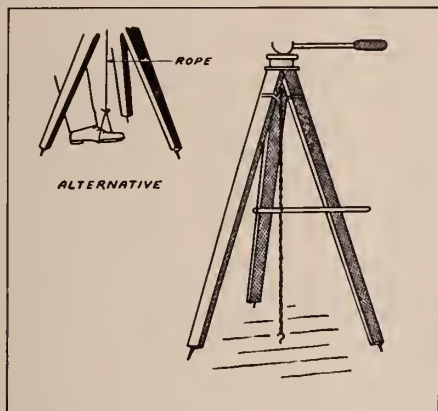
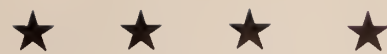
DON'T keep those good ideas to yourself. Share them with your brother cinebugs! If you have built a novel and worthwhile gadget for your camera, projector or titler, tell others about it. If you have developed a new or novel trick or found a new shortcut in filming, titling, editing or processing home movies, pass it on to other movie makers through these columns.

If your idea is published, you will be paid \$1.00. An extraordinary idea will net you \$5.00!

Simply write us a letter telling about your idea and, if possible, illustrate it with a simple sketch or a photograph. Submit as many ideas as you wish. Ideas not published will be held for possible use in later issues of Home Movies.

# cine workshop

## shortcuts contributed by readers



### Tripod Anchor

Here are two ideas that will prove helpful when filming with camera mounted on tripod from an unsteady moving platform such as a train, automobile, truck, etc. To prevent tripod slipping or being shaken from its set position, a piece of clothesline tied to top of tripod and extended to a sturdy screwhook driven into floor will, when tightened with turns of a short stick as illustrated, anchor tripod securely.

Where it is impractical to use screwhook in floor or platform, make a loop at end of rope, providing a "stirrup" for the foot. Applying pressure with the foot, as shown in diagram, will enable holding tripod securely in place even on the rolling deck of a ship.—Oscar Nelson, Philadelphia, Pa.

### Belt Slip

To prevent worn spring projector belts from slipping in grooves of steel take-up pulleys, put a small rubber band in the pulley groove. Rubber band must be smaller in diameter than that of pulley in order to grip pulley snugly and prevent creeping and riding off center of groove.—M. J. Day, Munster, Ind.

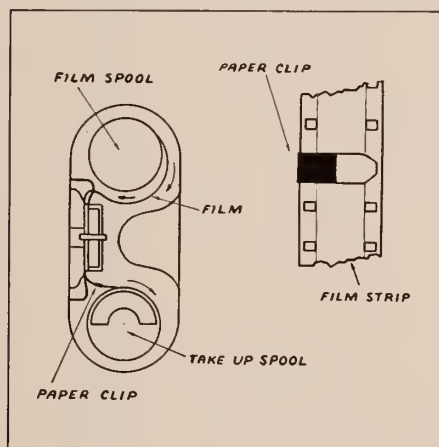
### Lens Cap

A good substitute for a rubber lens cap is an ordinary cork trimmed to fit snugly inside rim of the lens. In many instances corks may be found that will fit a lens without any trimming except for length. Corks, being cut tapered, afford a variation of diameters.

### Frame Marker

When making double exposures for titles, etc., the problem for many filmmakers is to return the film by backwinding to the same relative position before the exposure was made. This can easily be done by the following method: Before first exposure is made, take camera into darkroom and fasten a metal paper clip, such as Cook's non-projecting file signal No. 20, on the film just as it leaves gate of camera and before it reaches the takeup spool.

Length of the first exposure should be timed in seconds. Then when camera is taken to the darkroom again, the film can be rewound until paper clip is returned to its original position. Film is then given the second exposure

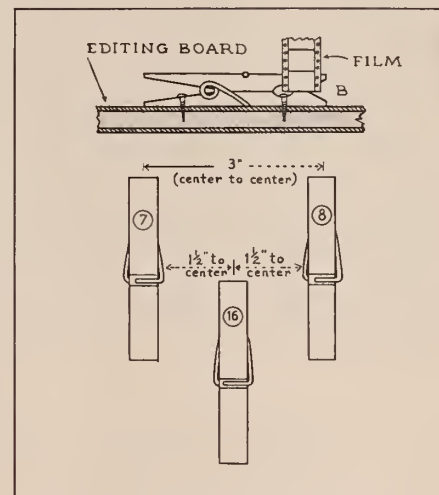


for the same number of seconds and the two exposures should cover identical frames without any wasted film.

This procedure will work equally well with either 8mm. or 16mm. cameras except, of course, the magazine type.—Wm. V. Doris, Los Angeles, Calif.

### Film Editing Aid

To lighten the routine of editing film, it is essential to provide some means for holding the various scenes or film strips properly identified for splicing. Where holes or cups are employed on an editing board, the film must be wound with care to fit within the cup. The idea suggested here eliminates this and speeds up film cutting and splicing. It consists of utilizing ordinary spring clothes pins, ar-



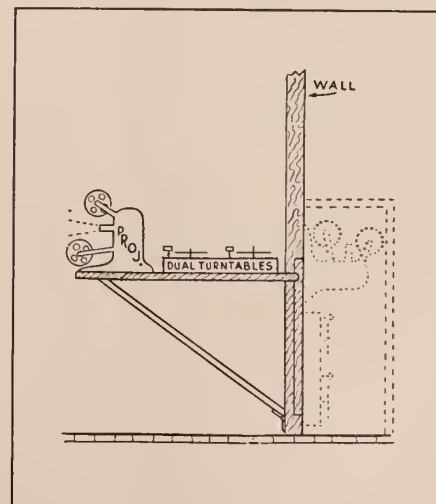
ranged on the editing board in the order shown, to hold the film sections.

The clothes pins are arranged in rows and attached to editing board by means of small screws. Each pin is numbered to correspond with the scene numbers. Scene 1, for instance, is clipped to clothes pin No. 1, scene 2 to pin No. 2, etc. To provide ample capacity, clothes pins should be arranged on board in staggered order, as shown. Be sure first to drill holes for screws in clothes pins, otherwise they may be split if screws are applied otherwise.—Denny Paulson, Long Beach, Calif.

### Built-in Projector

Diagram below illustrates a novel method of providing compact projection facilities in home, den or cabin. Utilizing an ordinary built-in ironing

• Continued on Page 261







• Carlos Grant, producer of "Chile—Land Of Beauty And Romance," informational film in 16mm. color and sound.

## Consul Sees Chile As Latin Film Center

**T**HE man behind the plans now formulating and destined to make Chile the film producing center of South America is Carlos Grant, Consul of Chile at Los Angeles, California. Long an avid filmer of 16mm. movies, his first major sound and color production, "Chile—Land Of Beauty And Romance" has received deserved recognition from the Coordinator of Inter-American Affairs, also from the Government of Chile. The picture now becomes one of the important films descriptive of Chile which is to be distributed throughout America, Canada and England as a medium of information on this important Latin American country.

Grant has been interested in the educational and promotional possibilities of 16mm. films ever since he acquired his first cine camera in 1924. Sent to Seattle, Washington, in 1932 as Chilean Consul, Grant organized the Northwest Amateur Cinema Club there and served several terms as its president. Transfer to Los Angeles in 1944 brought him in close touch with officials of the motion picture industry in his official capacity as Consul. His frequent visits to studios resulted in development of many friendships among top cinematographers, sound men and technicians, enabling him to gain priceless experience and knowledge of professional motion picture production methods.

At present Grant is preparing to produce a short musical subject, "Patio Royale," for Latin America distribution. This is to be filmed and recorded on 16mm. Kodachrome and will feature Chilean singers and musicians and the popular folk songs of their country.

In September, Carlos Grant will return to Santiago. En route he will film, in 16mm, color, important footage in all the countries on the west coast of South America. His boat will put in at important ports along the way and the scenic and economic points of interest in Columbia, Equador, Peru and Chile will be photographed. From the footage, two feature length pictures in sound and color will be assembled—a travelogue for general distribution throughout English speaking countries and an educational subject to be made available to both North and South American educational institutions. Dick Curtis, Hollywood motion picture player, will accompany Grant, serving in a technical capacity.

In recent visits to his homeland, Grant has demonstrated the

• Continued on Page 246

## Closeups

**BIGGEST NEWS** in Hollywood, as HOME MOVIES goes to press, is the singular triumph of the 16mm. motion picture industry in producing one of the most impressive feature-length color films ever screened, proving once and for all that feature-length films in 16mm. have come of age. "Red Wagon," sneak previewed for a select Hollywood audience has the theatrical film bigwigs agog.

Chronicling the life of G. F. Swift, founder of the Swift & Company meat packing dynasty, picture was produced by the American Film Center under supervision of Rudolph Carlson. Sixteen millimeter cinematographer Harry Burrell, assisted by Len Roos and Ray Fernstrom, handled the photography using Berndt-Maurer cameras, supported by Cine Specials for pick-up shots. Technical collaboration was supplied by Telefilm, Inc., and Kodachrome duplicating was by Color Reproduction Company, both of Hollywood, Calif. The film is scheduled for the widest circulation ever given a 16mm. production.

**STANLEY MURPHY**, of California Studios, has just completed shooting 3000 feet of 16mm. color film covering the annual international fishing rodeo at Acapulco, Mexico. Murphy, who went to Acapulco at request of the Mexican government, is reported to have deals pending with two Hollywood major studios to enlarge his footage into a 35mm. two-reel short subject.

Murphy expects to return to Mexico during the year to film four or more additional short subjects in 16mm.

**PAUL HOEFLER**, Beverly Hills producer, is now en route to Buffalo, N. Y., shooting 16mm. color in Santa Fe, N. M., and Denver, Colo. He has a heavy shooting schedule in Buffalo and Cleveland.

**A NEW** organization known as Screen-craft Productions has just been formulated by Robert Moriarity, formerly with Raphael G. Wolff Studios in Hollywood, Robert J. Mead, formerly production manager at the same studio, and Harry Hutchens who was previously west coast representative for the Jam Handy organization of Detroit. Cur-

• Continued on Page 246



● Vernon G. Witt (center) heads Boeing Aircraft Company's training film production unit at Seattle which is credited with turning out some of the best operational and maintenance training films in the aircraft industry. Flanking Witt in a scenario conference is Capt. Waldo Knapp, Jr., (left) and M/Sgt. Michael Tulio (far right).



**D**URING the three years of its operation, the Boeing Aircraft Company Motion Picture Unit has developed into one of the country's leading organizations for the production of 16mm. training films. Headed by Vernon G. Witt, its operation is based on the knowledge that thorough illustration on the screen of complicated aircraft maintenance and operation procedure demands more extensive treatment than is usually accorded production of films of many other subjects.

It was Witt who proved the fallacy of attempting to condense a training procedure to fit a single 400 feet of film. This, as he demonstrated, was permitting the tail to wag the dog, and that training films produced under such restrictions were a definite waste of money. Today such subjects as "Landing Gear Installation," and "How To Fly The B-17" consist of a series of four or five films, each screening for thirty minutes.

Many Boeing-produced B-17 films, averaging 162 prints to each subject, have been distributed by the AAF Training Aids Division. Additional prints are being distributed by the U.S.

## Boeing Aircraft Company Producing Own 16mm. Training Films

Signal Corps overseas combat areas.

Interesting is Vernon Witt's story of how 16mm. training films came to the rescue of Boeing Aircraft Company when, in April, 1942, Boeing was informed that 300 army air force mechanics would arrive within 24 hours for a 4 week training course in B-17 Flying Fortress maintenance and repair. Obviously this posed a major problem.

It seemed impossible to thoroughly teach these men all they ought to know in so short a time.

Boeing turned to 16mm. training film production for the answer. The company's engineering department wasted no time in assembling a production staff and the necessary equipment and film. The first picture, "Starting The B-17 Engines," was shot on 16mm. Kodachrome, quickly processed and edited, then rushed to the AAF's School of Applied Tactics for technical approval.

Naturally, as with all new productions units, many obstacles were encountered and surmounted. Priority restrictions prevailed on film and therefore stocks had to be obtained through the AAF's allotment. A flying Fortress had to be obtained for use as a "prop" in the picture and this involved considerable red tape and lost time.

On one occasion, when the weather closed in at Seattle, the camera crew flew by B-17 to Spokane. Here they picked up another B-17 to photograph and then proceeded to Great Falls, Montana, where the weather had been reported good. After four days of photogenic weather it began to snow, and the troupe moved on to Walla Walla, Washington, where they got in two days camera work before encountering rain. This forced them to Reno, Nevada, where they finished the job. Such were the trials and tribulations of Boeing's Training Film Production Unit on their first major assignment.

● Continued on Page 246

## New Flange Speeds 16mm. Film Editing

★ **MEETING** with considerable favor among the studios' film editors is a new type double flange editing reel for 16mm. film recently designed by Telefilm, Inc., Hollywood, and currently being marketed by them.

Unlike conventional flanges, which are used for winding into small rolls

short lengths of film during the cutting process, the Telefilm flange resembles a reel. Construction of the sides is of heavy gauge clear plastic and one surface features an engraved footage scale which indicates amount of film on the spool.

The outer side has a specially constructed locking device which allows removal of outer side of flange instantly when film is to be stripped from the core which will take the standard laboratory-pack film spools. The flange fits any standard 16mm. or 35mm. rewinds. It may be purchased complete or the face side with footage scale may be purchased separately.

Professionals and amateurs alike will find this improved accessory a boon to editing with its attendant problems of winding short lengths of film into coils quickly and without endangering emulsion surfaces.



● New time-saving plastic rewind flange with footage scale that serves as film measuring device.



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## Closeups Of "Pro-16's" . . .

• Continued from Page 244

rently in production are two films, one on aircraft accessories and another on petroleum metering. The script for two more is being written.

★

**PICTORIAL ENTERPRISES**, of San Francisco, will soon begin production on a series of public relations films in 16mm. color, the first of which will be a 30-minute dramatization of many of the little known activities of the Salvation Army.

Four to six additional reels of approximately 600 feet each will complete the series.

★

**STANLEY MURPHY**, Hollywood producer of 16mm. films, has completed an industrial picture for the Thompson Valve Company entitled "Spinning the Wheels of Progress."

Picture was photographed on 16mm. black and white film and was written and directed by Henry Donovan.

★

**JACK BENNY** is making a seven-minute 16mm. short for Lucky Strike to be exhibited to dealers, at sales meetings and conventions. Jam Handy Organization is in charge of production.

★

**TO INSURE** only the best reception and consumer acceptance, the television industry is encouraging production now of television broadcasting. What comes later depends largely upon the initial send off and its reception by the public.

Such material is now being prepared by many of the nation's foremost film producers. Hundreds of subjects which have been prepared on 16mm. film for use in coin operated projection machines, it is claimed, are suitable for televising and will keep the ball rolling.

★

**SKIER-CINEMATOGRAPHER** Ed Olsen, having recently completed one 16mm. Kodachrome film on skiing, is returning to Utah before the snows melt to secure scenes for the second film in the production series.

★

**BURTON BELKNAP**, 16mm. filming specialist of Spokane, Washington, and whose 16mm. Kodachrome picture, "Spokane And The Inland Empire" was a 1st award winner in one of HOME MOVIES' early contests, has seen increasing activity with his camera because of this award. Recently he completed "The Flying Men of the Civil Air Patrol," for the C.A.P., a production that ran

over 1200 feet in 16mm. Kodachrome.

More recently, the Brig and Fo'c'sle club of Seattle commissioned him to produce a picture in 16mm. color and sound entitled: "Mary Joins Up" intended as an aid in recruiting young women for the WAVES. Belknap, whose amateur movie making only a few years ago showed more than ordinary promise, now gets an opportunity to demonstrate his production abilities in this, his first sound film.

## Boeing Produces Own Films . . .

• Continued from Page 245

Post-V-E day plans call for continued production of Boeing Training Films, according to Vernon Witt. New things are constantly developing in the design, application and use of aircraft and parts, and these require revision of previously established training techniques or establishing new methods, all of which can best be presented instructionally through the medium of the training film.

Prints of Boeing productions are available for showing to personnel within the plant, and for the company's traveling field service engineers who use the films for supplemental training at AAF bases and for trouble-shooting. During the period from November, 1942, to December 1, 1944, Boeing training films were exhibited to an estimated total audience of 68,000.

## Chile - - Latin Film Center . . .

• Continued from Page 245

feasibility of using 16mm. films exclusively for theatrical showing and he believes that the oft suggested idea that ultimately 16mm. films may replace 35mm. entirely, as the medium for theatrical motion picture presentation, may soon prove itself in the fertile fields of South American countries. Toward this end, he is well prepared to pioneer production of 16mm. theatrical films in Chile.

With the motion picture know-how gained through long association with Hollywood, plus his inherent skill as a cinematographer, Carlos Grant is in a position to contribute materially toward Inter-American solidarity with films that reflect with honesty and sincerity, the Latins, their lands and their economic problems.

# "PROFESSIONAL JUNIOR"\* TRIPOD

## WITH REMOVABLE HEAD

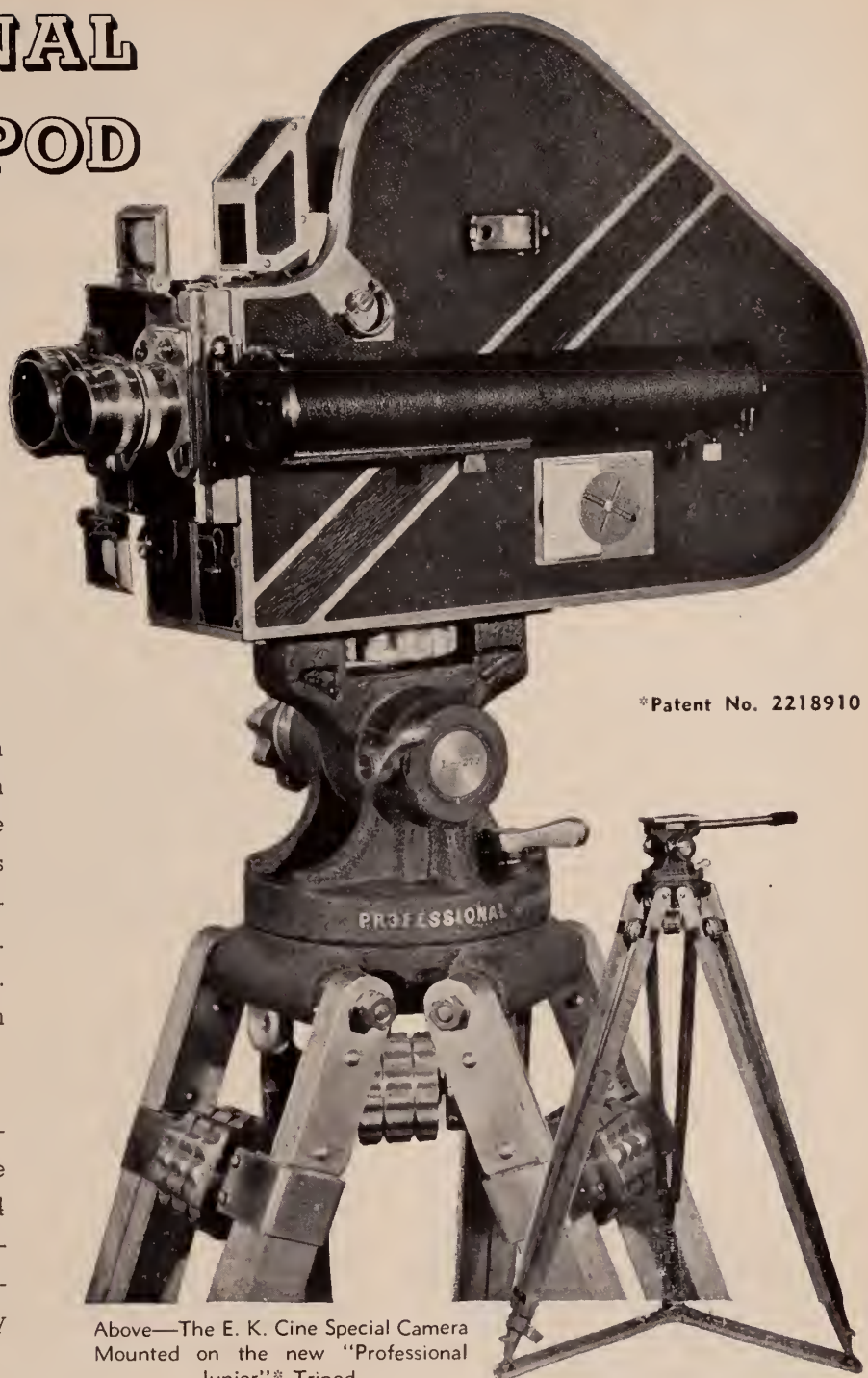
The friction type head gives super-smooth 360° pan and 80° tilt action. It is removable, can be easily mounted on our "Hi-Hat" low-base adaptor. The large pin and trunnion assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The tripod base is sturdy. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest. Also available are heavy fibre carrying cases.

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"Professional Junior"\* Tripods, Developing Kits, "Hi-Hats" and Shift-over Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Bases, Signal Corps, Office of Strategic Services and Other Government Agencies—also by many leading news-reel companies and 16mm. and 35mm. motion picture producers.

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\*Patent No. 2218910

Above—The E. K. Cine Special Camera Mounted on the new "Professional Junior"\* Tripod.



Above—Collapsible and adjustable telescoping metal triangle. Extends from 16½" to 26½". Has wing locking nuts for adjusting leg spread and stud holes for inserting points of tripod feet. Triangles prevent damage, insure cameramen that their equipment remains in correct position and will not slip on or mar any type of surface.

Left—35mm. Eyemo with motor and 400 ft. magazines mounted on "Professional Jr."



# NEW SOUND AND SILENT FILMS

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- ★ Latest 16mm. and 8mm. Films for Home Movie Projectors



**Victory Over Germany** is Castle Films' action-packed news record of the Allies' great victory over Germany and the Nazis. Combat cameramen have risked their lives, perhaps for the final time, to capture shots of battle action as our boys deliver the knockout punch to Berlin that precedes the surrender; of General Eisenhower's final thrust across the Rhine; American rockets smashing Germany's last defenses; Berlin's last stand before Russia's powerful forces; and Nazi armies laying down their arms, battered, beaten and vanquished. Subject is available from Castle Films, Inc., 30 Rockefeller Plaza, New York City and affiliated distributors and dealers in the usual 8mm. and 16mm. sizes and prices. The special 16mm. sound version, 350 feet in length, sells for \$17.50.



**Sleeping Beauty** is another in the series of George Pal "Puppetoons" which are being released in 16mm. sound on film by Pictorial Films, Inc., RKO Bldg., New York City. Subject follows theme of well-known fairy tale and the picture presentation of the cleverly animated handmade puppet characters is enhanced by clever dialogue and a charming musical score. Others in the series which are being released in 16mm. are *The Big Broadcast* and *Cavalcade of Music*.

**Little Cheezer** is the first of a series of brand-new animated cartoon subjects to be made available for 8mm. and 16mm. home projectors by Pictorial Films, Inc., 1270 W. Sixth Ave., New York City. This is a comedy film about a mouse, his friends and their hilarious pranks. Remainder of the series consists of the following titles: *Buck Cheezer*, *Wayward Pups*, *Honeyland*, *The Old Pioneer*, and *Two Little Pups*.



**Franklin D. Roosevelt**—With reverence and respect, News of the World, subsidiary of Excell Movie Products, Chicago, has produced for the home movie screen a beautiful pictorial record of the passing of one of the greatest men in history of the world. Momentous events in the life of Roosevelt as well as the last rites for our beloved "F.D.R." are dynamically presented in this awe-inspiring movie for home screens.

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**Surrender Of Germany** is Official Films' comprehensive film summary of the Allied nations' greatest victory — defeat of the Nazis. Subject includes vivid action scenes of hard-fought battles leading up to the final surrender; the hordes of captive German "supermen" herded together like cattle; the piles of rubble that once were proud German cities; devastated Berlin. Here, indeed, is an historical film that will be prized and increase in value as war days pass into oblivion and only motion picture films remain to substantiate historical facts. Subject is available in both 8mm. and 16mm., silent and 16mm. sound versions at usual Official Films' prices. Distribution is by Official Films, Inc., 625 Madison Ave., New York City 22.



**The Silver Stallion**, 7 reels, 16mm. sound, is an entertaining western drama of the wild west era, in which a wild horse plays an important role and is instrumental in the regeneration of two cattle rustlers. The outlaws are shown in their youth as dangerous horse thieves. One of them, Davey, has followed the paths of outlawry in an attempt to trap the man responsible for framing his brother earlier, resulting in his untimely lynching. Davey meets a girl, falls in love with her, and when outlaws attempt to stampede her



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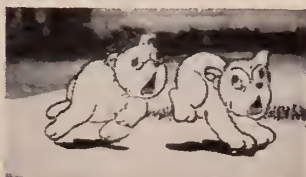
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horses, he saves them for her. Here he encounters Thunder, the silver stallion which he has not seen since it was a colt. Possession of the horse again inspires him to make good and he justifies the girls faith in him by pitting courage and skill against a gang of rustlers who again threaten her life. Picture screens for 62 minutes. Distribution is by Post Pictures Corp., New York City.

**Aircraft Carrier** is one of several new films in the new series of 16mm. sound on film documentary releases entitled *This Is America*. Subject covers life and activities on average U. S. aircraft carrier with many action moments highlighting the film throughout. In this new series of films, of which *Aircraft Carrier* is one of thirteen, are the following additional subjects which are of interest to educational film libraries, schools and colleges, treating as they do various



phases of American life: *Sailors All, Letter To A Hero, New Prisons—New Men, Mail Call, News Front, Rockefeller Center, Brazil Today, That They May Live, and Navy Yard*. Distribution is by Pictorial Films, Inc., 1270 Sixth Ave., New York City.

**The Scorched Earth** a 6-reel feature production in 16mm. sound, is a stinging, smarting dissection of the wanton destruction of China and its placid peo-

ple by emissaries of the New Order in the Orient, the Japanese army, whose bestiality beggars description. The Japs' invasion of China is brought to the screen in realistic scenes in which the cries of the starving, the crash of cannon, mixes with the scarcely audible call of freedom from the mountain fast capital of Chungking. Commonwealth Pictures Corporation, 729 Seventh Ave., New York City, are exclusive worldwide distributors of subject.



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1529 Vine Street

LONG BEACH  
Tate Camera Shop  
2819 E. Anaheim St.

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ADA (Religious Films)  
11315 Ventura Blvd.

OAKLAND  
Walter O. Gutlohn, Inc.  
Audio Films Co. Branch  
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PORTLAND  
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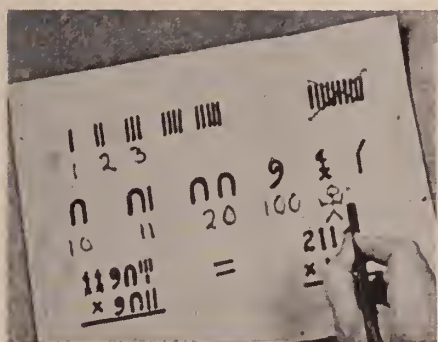
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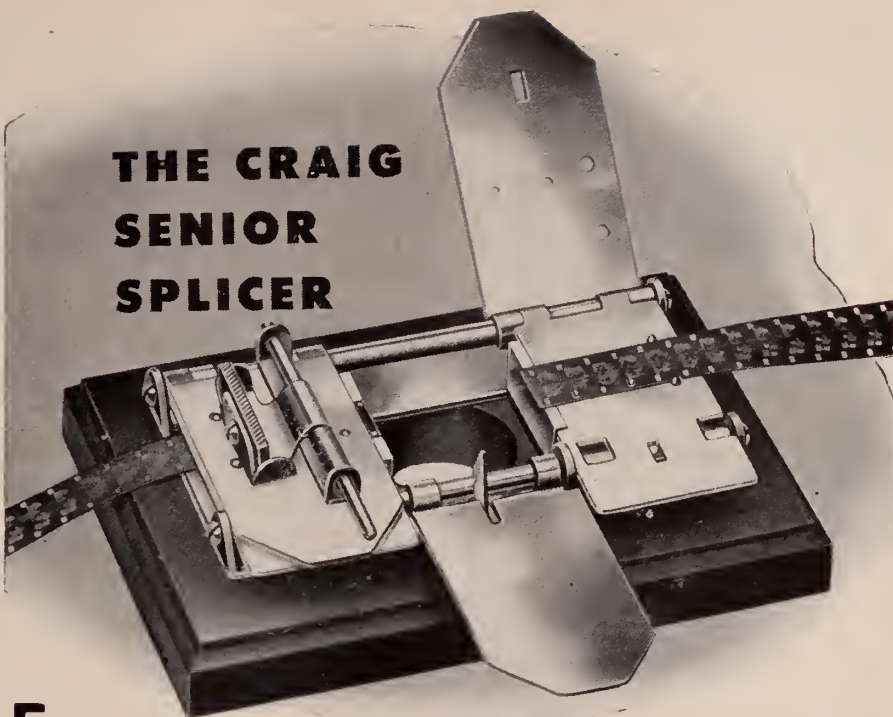
**His Butler's Sister**, produced in 1944 by Universal Pictures, is a 9-reel feature picture in 16mm. sound. Story concerns a beautiful young singer, played by Deanna Durbin, who finds her brother a mere butler, instead of a millionaire as she had been led to believe. He becomes an unwilling stepping stone to an audition opportunity with his boss. The girl finds success and happiness at last at the annual Butler's ball where her singing captivates everyone and leads to the singing career she seeks. In addition to Miss Durbin, there are Pat O'Brien and Franchot Tone to complete the cast of stars in this entertaining comedy musical. Subject will be available after May 26, 1945 for approved nontheatrical audiences from Bell & Howell Filmound Library, 1801 Larchmont, Chicago, Ill. Rental rate is \$17.50.



**Origin of Mathematics**, 1 reel, 16mm. sound, is an exceptional teacher-made film chronicling the evolution of mathematics. It traces the origin and use of mathematical symbols and process employed by a succession of ancient peoples—cave dwellers, Egyptians, Babylonians, Greeks, Romans, Arabs and Indians. Subject is available for rental at the base rate of \$1.50, or new prints may be purchased outright for \$45.00 each. Distribution is by Bell & Howell Filmound Library, 1801 Larchmont Ave., Chicago, Ill.

**Hit The Ice**, starring Abbott and Costello, is now available in 16mm. sound on a rental basis from Walter O. Gutlohn, Inc., 25 West 45th St., New York City. Picture is loaded with typical Abbott-Costello comedy situations.

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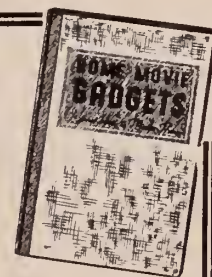


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# Movies of Outings Educational . . .

• Continued from Page 237

7. Final panoramic shot of buildings and farm house last, where all either go in for a farm dinner, or bid goodbye to the farmer and his wife.

I took several days to film the picture, for we spent two weeks on the farm. This enabled me to choose my time of day, my weather, and to pose my main characters with a purpose. Even packed into one day of adventure, with a planned sequence, such a picture can be shot successfully, with no need for cutting or splicing later. Except for interior views, I kept the distance marker at the red 25, or universal focus. The lens opening was guided by the cardboard guide that comes with the film, slipped into side of the camera.

With my plan worked out, my mechanics of photography as nearly correct as I could make them, the picture, "Youth Visits An American Farm," was completed and is now a reel of worth in our home film library. Its reception by its many audiences has proved most satisfactory.

THE first showing of the complete, edited film was exciting, if modest. Of course the principals were present, self-conscious as even children can be when viewing a record of themselves in action. But self-consciousness did not last long.

Suddenly, instead of "Look at me on the binder!" there was, "Look at the tractor! I know how to run it!" And from the six-year-old, "And I watched you!" And from the four-year-old, "Me too!"

Once again the youngsters relived the excitement of their introduction to wide fields; to the equipment that helps make them productive; to farm animals and the important parts they play. They saw the picture many times, but not alone. At first it was the dramatic entertainment that rivaled Donald Duck and Mickey Mouse in birthday party showings. Our little friends knew the main characters and were interested. Then they, too, caught the thrill at seeing a farm at work, and they called out their comments as the scenes flashed on the screen. To some, the live animals and the chickens were most interesting. To others, the immensity of the complicated mass that is a threshing machine inspired awe and a desire to see the real thing.

From party showing to school screening was a quick and simple step. A school carnival, with requests by the Parent-Teacher's Association for help in entertainment and sideshow attractions, afforded a golden opportunity to

show again "Youth Visits An American Farm."

By now, hundreds of children know about, or at least have seen the picture of, hay pitched upon flat sleds drawn by horses in the fields. They know that each sled has upon it a sling made of rope, wire and boards, which pulls up into a basket that cradles the hay. They have seen that a long, very stout rope, running through pulleys on the tip-top of a crane stacker and attached to a truck, pulls the sling up the side of the stack, and is propelled into position by the man on top of the stack. Then they see that a jerk of a rope trips the catch to open the sling, and the hay falls into place.

They know from visual experience many other thrilling activities which are everyday knowledge of occurrences on a farm. But deeper than that they see in the process what must always be the large basis of our successful economy: production of foodstuffs.

Now I am one who firmly believes in the sure future of teaching by showing films. The extensive part that movies have played in instruction of men and women in all departments of our armed services is paving the way. Movies can bring information about other kinds of living, other parts of the world, other peoples, to give our children a real visual knowledge of what goes on elsewhere, and How, and often Why. And with this added knowledge is bound to come at least some measure of understanding.

With this knowledge and understanding, in many instances, there is bound to be engendered enough interest and desire to know more, so that those who see the pictures will want enough to see the real thing, and ultimately will do so.

That is exactly what happened as a result of "Youth Visits An American Farm." My Camp Fire Girl group happened to ask first for a trip, just over our nearest hill, to a farm. We made a picnic of it and spent the day, earnestly learning the details of the farm work of the particular season. Some explanation was necessary to show the differences in handling the crops, because of the differences in climate and topography; for the pictures the girls had seen previously were made in a different state.

But the important point was that these girls and later a Boy Scout troop, a whole school room of children, and then a birthday party group trekked out over a hill to see, close-up, what had flickered across a screen and into their consciousness enough so they wanted to learn more.

Thus our little film proved itself worth more than gold in teaching something new and in creating a thirst for more knowledge of a subject. The record is here to show others but more than that, the principle is established that, whatever the vicissitudes of life, war or peace, rationing or non-rationing, we can carry on honest, practical education in home or school with the aid of simple, easy-to-make motion pictures.

## Movie of the Month . . .

• Continued from Page 238

after arrival of the Scouts. They watch the Scouts set up camp, then choose the shelter of a large boulder and fallen log as their camping place. Subsequent scenes show them trying to start a fire and cook their food in a clumsy and unsuccessful manner in contrast with the orderly efficient methods of the Scouts. Later, the bully produces a pack of cigarettes, induces his small companion to "try one."

By contrast, one of the Scout leaders assembles the Scouts for a talk on the evils of tobacco, pointing out the impairment of health that invariably results where young boys take up smoking cigarettes.

Alternating between sequences of the Scouts and the two recalcitrants who tagged along, the full range of Scout activities are portrayed as the picture proceeds: beginning the day with the flag raising and ritual, eating breakfast, washing dishes, etc., then playtime with fun for all in the cool waters of the nearby camp lake.

Watching the Scouts at play in the lake, the bully decides to go for a swim. He goes out beyond his depth, gets an attack of cramps, and his cries for help send his companion running to the Scout encampment for help. The lad encounters a Boy Scout and tells him what has happened. The Scout runs to the scene, takes off his clothes and jumps into the lake to rescue the stricken bully.

Getting him to shore, the Scout administers first aid and soon has the boy safe, just as the Scout leaders and several of the Scouts arrive on the scene and take command of the situation. The bully and his companion are removed to the Scouts' camp, fed and made to feel at home. The bully and Butch appreciative for what the Scouts did for them, decide they'd like to become Scouts, too. They are admitted, take the Scouts oath, and good fellowship prevails among all in the end. A final touch is scene of the bully willfully disposing of his pack of cigarettes in the campfire.

Al Morton has also prepared for this

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  - ★ "Beulah Land Oh Beulah Land"
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film a set of special recordings which are played on turntables in synchronization with the picture. These effectively provide background music throughout the picture, also strains of reveille as well as the mass recitation of the Scout oath that concludes final scenes of the picture. An effective touch is the recorded sounds of the bully's companion crying "Help! Help!" in the drowning sequence.

"To get the camp scenes," said Morton, "I became virtually a member of Troop Nine of the Boy Scouts. For eight days I lived with them, hiked and played with them. The weather was not dependable so I had to keep my nose to the grindstone getting necessary footage. I filmed nearly every minute there was satisfactory light during the eight day stay at camp, and far into the night when I filmed the campfire sequence."

"Worth Scouting For" was appropriately premiered before approximately 400 Scouts, parents, and city officials—a premiere that was highlighted by a live talent prologue depicting Scout life at camp. The picture has been in constant demand for screening ever since.

Al Morton failed to state what equipment he used in producing the picture, but we presume he used his 8mm. Filmo plus the sturdy tripod that has long been his standby; also his light meter which was evident in the consistently good exposures throughout the picture.

The film is exceptionally well edited and titled and the recordings are a tribute to Al Morton's extensive study and research in the art of sound-on-disc for home movies. The honor of Movie of The Month accorded his film reflects the persistence and study Al Morton has devoted to the making of 8mm. motion pictures. "Worth Scouting For" is his best.

## No More "Post Card" Shots!

• Continued from Page 239

perspective and careful framing are the elements which more often directly influence the composition of a movie scene.

With color film fast becoming the universal photographic medium, color has become a dominating factor in pictorial composition, one that did not exist in early-day photography. Masses of color properly placed in a scene are as important as object masses in black and white photography—something to be remembered in shooting flowers. You could shoot a beautiful flower garden in black and white and come up with a very flat picture pictorially; but the same scene filmed in color becomes breathtaking by virtue of the various masses of color. By the same token, a scenic vista in which a lake, pine trees and a cloud-flecked sky appears can be made more striking by shooting it from a camera position that enables capturing the scene with lake, sky and trees each contributing the right proportion of color for effective pictorial composition.

How often has an uninitiated cine amateur stood with his camera, in the very heart of Yosemite National Park, awed by the beauty of El Capitan. Then, raising his camera impulsively, he photographed the famous landmark with no thought whatever of composition. Yet another movie amateur, versed in composition, will survey the scene carefully before shooting, and eventually come up with a shot of El Capitan with the sun just right, at the right time of day, and with a gracefully arched tree bough in the immediate foreground framing the scene.

Scenic shots, even in color, require that the element of depth be achieved in the composition by means of establishing perspective. If one were to ask you to estimate the distance from a distant hill to where you stood, you would find it easier to make a calculation if there was some prominent object between you and the hill to serve as a basis for distance estimation. So it is with pictures. A photograph of the Grand Canyon gives a far clearer impression of immensity where there is a prominent object in the foreground, than a photo that has not this element of perspective. Besides, the foreground object increases interest in the picture. Remember this, then, when next you set forth on a scenic filming expedition, whether it be to Grand Canyon, the Painted Desert of Arizona, or rolling prairies of a Texas cattle ranch.

Effective composition in movies consists of making each scene please the eye pictorially, without detracting attention from the main subject, or by clever placement of objects and masses within the scene—a matter of proper camera position—concentrating attention on a particular part of the vista or of an object within it.

Thus a distant shot of El Capitan, Old Faithful, Washington Monument, etc., to name just a few of the better known subjects of photography, become far more interesting on the screen when they are framed with an overhanging bough in the foreground, shot through an arch or window, or otherwise pictured in contrast with other objects that lead the eye directly to the main subject of the scene. Note how the



cowboy's looped lariat centers attention on the ranch buildings far in the distance in the accompanying picture; also how injecting rider and horse in the immediate foreground enhances composition, gives the picture life.

The main lesson to be learned by the movie amateur is *not* to shoot immediately you come upon an interesting subject or vista. Stop and study the scene first; study it through your camera viewfinder; think how it will look on the screen; how it can be improved by filming it from another position, another angle, perhaps.

Camera angles can play a big part in effective pictorial composition—not the flagrant, ridiculous angles so often seen in still shots, but setting the camera higher or lower than normal or tilting it up or down. Often shooting a long shot from a high camera position will greatly increase perspective and make for better composition by the mere fact that on the screen we see the scene from a fresh viewpoint.

These are the few, simple things to be remembered when shooting scenic films — the movies you will take on your next vacation, cross-country tour, or your sojourn to Mexico or Alaska. Watch the framing of your scenic shots; the arrangement of color masses in your flower scenes; the importance of some prominent object in the foreground in your long shots of scenic vistas; a camera angle that is just a little different from a "straight-on" shot. These are the simple, easy-to-remember rules that will result in more effective pictorial composition for your films. They are the very crux of the technique by which "post-card" scenes may be turned into interesting moving pictures.

## Processing Outfit . . .

• Continued from Page 233

20" x 6" x 3/4" and notched to dovetail at the center similar to the separators in egg crates. When thus assembled, the upright L is bolted to the base pieces—two bolts extending through the upright and through each base member.

At top of upright and immediately beneath the platform H, two short cross members (not shown) were bolted to form a support for the platform which was attached to them with wood screws properly countersunk.

Another feature tending for compactness of this outfit are the five fruit jars of one-quart capacity attached by their lids to underside of the platform H. These conveniently hold the various chemicals and mixed solutions for processing the film.

Upon completion of the unit, the inside and outside of tray, the reel, inside and outside surfaces of the metal tubes,

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the entire developing reel and inside surfaces of the mason jar tops were coated with paraffin. The pedestal was given two coats of acid-resistant paint.

In using this equipment, I place it next to the bathtub or laundry tray which offer drain facilities for the film washing stages. The drain hose is long enough to extend directly into the drain pipe opening in order to prevent liquids splashing on porcelain surfaces of tub or tray and discoloring them. There is no stop cock on the drain. Flow of water or solutions from tray is stopped by raising end of drain hose above the water level, with hose being secured in this position by a convenient hook shown at N.

For a continuous flow of wash water,

inlet hose is connected directly to water hydrant of washtub or laundry tray, with the drain hose emptying into the drain as previously described.

To provide a drying rack for the film after processing, lengths of heavy wire, hooked at the end, are driven in pairs into the upright beneath the platform, as shown at O in diagram. Each pair of wires diminishes in length so that the folds of film hanging from the wires above will not come in contact with the film immediately below.

When not in use, the complete outfit may be stored conveniently in a small closet. An oil silk or pliofilm hood slipped over the unit keeps it free of dust—so essential to a spotless film processing job.

## Low Cost Sound For 16mm. . .

• Continued from Page 236

The sound track does not follow the picture film threading. It enters the film path of travel at the lower sprocket where it becomes synchronized with the picture film. Both sound track and picture films travel over the lower take-up sprocket together, but afterward the sound film takes a divergent path, proceeding to and around the sound drum and thence to the auxiliary take-up reel.

Two makes of 16mm. sound projectors have proven highly satisfactory for this method of sound and film projection. These are the Bell & Howell "Commercial" and similar models, and the Ampro models "X" and "Y."

The diagrams 2 and 3 show the threading arrangement for both sound and picture films for each type projector. In both cases a simple editing board fitted with rewinds is employed to provide the supply spool spindle for the sound film and the take-up reel spindle for the picture reel. In other words, projecting two separate films simultaneously involves the need for dual reel spindles and take-ups. Such an arrangement as pictured and described above requires that the projector operator take up the picture film by hand, operating the rewind handcrank as the film emerges from the projector. This method can be, and has been, improved with the addition of an auxiliary motor to drive the rewind or by coupling the auxiliary take-up with the projector drive so that both take-ups operate mechanically by means of spring belts extended from the projector mechanism.

An examination of the sketches (Figs. 2 and 3) will show the threading paths of the picture and sound films. On the Bell & Howell, the picture threads with a "start" mark placed

in the aperture, just as in a silent projector of the same make, and is led to the front to take up on the geared rewind spindle. The reel of sound track film is placed on the second rewind spindle immediately in front of the projector, passed over the exciter lamp housing, around the little spring mounted roller, and then over the sound drum where a corresponding "start" mark is placed; then to the take-up as in regular sound film threading. It may be necessary to fix on little pads of velvet to keep the sound track from becoming scratched as it passes over the exciter lamp housing. The velvet can be held in position by strips of "scotch tape" and can then be removed and replaced at will by a clean piece.

With the Ampro projectors, threading of the sound track should be done first and is normal except that it passes from the supply reel below, up to the tension rollers. The picture film is threaded exactly as in the silent machine and the two films together pass over the bottom sprocket. The sound track takes up on the regular take-up spindle while the picture film is brought forward to take-up on the hand-turned rewind spindle. It may be necessary to adjust clearance on the film guard for the lower sprocket so that the two films will pass through without scratching. This adjustment can be made easily by someone familiar with the mechanism.

Comparing the separate sound track method with recording on discs which admittedly is the cheapest method of recording for the amateur, film offers an almost indestructible recording that with use diminishes in quality hardly at all as compared with home recorded discs; no stroboscopes need be employed

to maintain synchronization between picture film and sound—there can be no "sync" trouble because both the sound film and picture film, passing through the projector together, cannot get out of synchronization.

How can such sound track films be made? How much will they cost? A professional 16mm. sound studio will charge in the neighborhood of \$75.00 to \$100.00 for a separate 400-foot 16mm. sound track where you provide the background music on discs and supply the narrator or do the narrating yourself. The movie amateur with less money to spend can reduce this cost considerably if he knows an individual owning sound recording equipment such as the Auricon, and can prevail upon the owner to make a sound track for him. Using Eastman 16mm. sound recording stock No. 5372, which can be reversed, and by supplying background music on discs and doing the narrating himself, the whole job can probably be done for around \$20.00, which allows the recorder owner a modest fee for use of his time and equipment.

Dual projection of sound and picture film eliminates one of the costliest

items in a sound-on-film job—that of making a combined sound and picture duplicate. It enables one to have the full quality of original color film with the perfect synchronism even of dialogue, and it gives all the flexibility of sound-on-film in the way of editing and correcting errors in the sound track. It is still more expensive than disc recording and necessitates the purchase or use of a sound projector, but sound projectors now are not a great deal more expensive than a good silent projector plus dual turntables, amplifier and microphone required for disc presentation of sound.

The use of separate sound track films will appeal to the movie maker with an accumulation of personal family or travel films, to the doctor who has produced medical films in Kodachrome, the vital color values of which might be changed in the duplicating process. Teachers, scientists, lecturers and others producing 16mm. films never intended to be duplicated—films for which there is no need to make duplicate prints—they, too, will find this system a means of cutting the cost of adding sound to their movies.



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## Scenario For Fishermen . . .

• Continued from Page 232

SCENE 11: CLOSE-UP. Don thinks of flipping a coin to see who does the work. He now says:

TITLE: "It's a one-man job. Let's flip to see who does it."

SCENE 12: MEDIUM SHOT. Don flips the coin.

SCENE 13: CLOSE-UP of coin on the ground. It's "heads" again.

SCENE 14: CLOSE SHOT. Resigned to his fate, Norm starts the tedious task of untangling the fishing lines.

SCENE 15: MEDIUM SHOT. Don has found a very comfortable spot and he is now seen reclining. His hat is half slouched over his face. Smilingly, he toys with the coin which so far has saved him from work.

SCENE 16: CLOSE-UP. Don's hand is shown playing with coin. As it turns over in his palm, the coin is revealed as a "trick" with heads on both sides. Such coins are easy to obtain for this purpose at any novelty store or shop selling practical joke props.)

SCENE 17: CLOSE SHOT. Cutback to Scene 14, showing Norm at work untangling the lines. *Fade-out.*

SCENE 18: MEDIUM SHOT. Don is dozing, Norm has completed untangling the lines. He picks up the can for fishing worms and the spade, takes them over where Don is "resting." He nudges him. Don gets up on one elbow, looks around. Norm says—

TITLE: "Look — you haven't done a thing. How about digging some worms?"

SCENE 19: CLOSE-UP. Don appears concerned, he pleads—

TITLE: "Tell yuh what. Let's flip again to see who does it."

SCENE 20: CLOSE-UP. Norm considers it, appears a bit reluctant, then, determined to be a sport about it, agrees.

SCENE 21: MEDIUM SHOT. Cutback of coin flying in air.

SCENE 22: MEDIUM SHOT. Coin falls near Norm, who bends down to pick it up.

SCENE 23: CLOSE-UP. Don's face is strained, he fears Norm will now discover his false coin, he tries to force a smile

SCENE 24: MEDIUM SHOT. Norm walks over to Don, glances at the coin once, hands it back to him and says—

TITLE: "You're a lucky dog! I lose again!"

SCENE 25: CLOSE-UP. Don is very much relieved. He kisses coin, places it in his pocket.

SCENE 26: MEDIUM SHOT. Norm digging for worms. *Fade-out.*

SCENE 27: *Fade-in.* Cutback to scene where coin flies into the air.

SCENE 28: Insert here a series of flash scenes — preferably dissolving from one to another—showing the coin



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being flipped, then a close-up as it  
falls to the ground, "heads" up. This  
is a transitional sequence used to de-  
note passage of time during which Don  
has resorted to the old dodge of flipping  
the fake coin in order to get out of  
working.

SCENE 29: MEDIUM SHOT. *Fade-in.*  
Don sitting by smilingly watching  
Norm cook the fish previously caught.  
He walks over, starts eating. *Fade-out.*

SCENE 30: MEDIUM SHOT. *Fade-in.*  
The fish dinner is over, and Don seems  
quite satisfied with the day's events.  
Obviously holding an unduly large  
portion of the dinner, Don can barely  
make it over to his old resting place.  
Camera follows him as he reclines,  
and gets set for an after-dinner nap.  
(For action that is to follow, Don's  
resting place should be on the bank  
of the stream, lake pier or shore, ad-  
jacent to water.)

SCENE 31: MEDIUM SHOT. Norm  
surveys the cleaning-up job left from  
the fish-fry. He looks over at Don  
and says—

TITLE: "I'll flip you to see who does  
the dishes."

SCENE 32: MEDIUM SHOT. Don, with  
a sly smile, gets up on one elbow  
lazily flips the coin.

SCENE 33: CLOSE-UP of Norm look-  
ing disappointed. He has obviously lost  
again!

SCENE 34: MEDIUM SHOT. Don, as-  
sured that Norm will finish the chores,  
rolls over on his side, dozes off. Norm  
wearily surveys the mess he must clean  
up. Speaks:

TITLE: "If there's one thing I hate,  
its washing dishes!"

SCENE 35: MEDIUM SHOT. Norm  
looks over at Don taking it easy; looks  
down at his own job. Suddenly, Norm's  
head snaps back in a "double take,"  
looking at Don. Camera follows him  
as he walks over very slowly, his eyes  
fixed on a spot next to Don's pocket.

SCENE 36: CLOSE-UP. Don is shown  
asleep. In turning over, the fake coin  
has slipped part way out of his pocket.  
Norm's hand enters camera as he picks  
it up.

SCENE 37: CLOSE-UP. Norm picks  
up coin, starts to toss it in river. Stops  
—looks at coin closely, turning it over  
in his hand. His expression indicates  
discovery of Don's hoax. He looks  
down at Don.

SCENE 38: MEDIUM CLOSE SHOT—  
same setting as scene 37. Norm now  
enraged, lifts one leg as though to ad-  
minister a kick, then connects with the  
sleeping Don, shoving him into the  
water.

SCENE 39: Close-up of Don in water  
as he rises to surface sputtering and  
registering great surprise.

SCENE 40: Close-up of Norm from  
viewpoint of Don in water. Norm is  
speaking to Don:

TITLE: "That's one flip you lost!"

SCENE 41: Back to Norm as he fin-  
ishes speaking. Flips coin in air, catches  
it and puts it in his pocket, turning  
away to leave Don (out of scene)  
struggling in the water as the camera  
fades out to—

TITLE: THE END

## Filming The June Wedding . . .

• Continued from Page 231

desk, picks it up, looks at it thought-  
fully, then fingers the pages of his  
desk calendar. A closeup of the calendar  
shows same opened to the page marked  
"My Wedding Day."

Preliminary sequences such as these  
effectively introduce both bride and  
groom, and give the picture a story-like  
introduction. From this point, the ac-  
tion may cut directly to events of the  
wedding day. After brief, pre-ceremony  
scenes of both bride and groom pre-  
paring for the wedding, at which time it  
is logical and most convenient to intro-  
duce shots of the parents of each, in-  
troduction of locale of the ceremony  
is in order. If it is to be a church cere-  
mony, the place may be established with  
a closeup of the name of the church  
followed by a long shot of the edifice  
carefully framed for the most attractive  
composition. A medium shot showing  
guests entering the church should com-  
plete the sequence. Where the ceremony  
is to take place in a home, the same  
treatment may be given introduction

of the locale to enhance the opening.

With these introductory sequences  
safely filmed, attention may be turned  
to photographing the ceremony, and  
here your best indoor filming technique  
will be called into play. Filming the  
actual ceremony is out of the question  
unless specifically requested by the  
parties concerned. Otherwise, a special  
enactment of the ceremony should be  
staged which will permit wider latitude  
for working with the camera and cer-  
tainly better photography will result  
where lights may be placed to best ad-  
vantage. This may be done at a pre-  
ceremony rehearsal or after the cere-  
mony, when all parties concerned are  
dressed in wedding attire. Be particular  
to make closeups of the bride and  
groom, of the minister, of the place-  
ment of wedding ring on bride's finger,  
and of the nuptial kiss following the  
minister's pronouncement.

The following is a suggestion for  
treating a continuity sequence of the  
wedding ceremony:

Scene 1: Camera, in position of minister and facing bridal party, picks them up coming down aisle toward altar.

Scene 2: Medium shot of minister from viewpoint of bridal party.

Scene 3: Medium shot with camera mounted well above heads of minister, bride, groom, best man, etc. Minister begins ceremony.

Scene 4: Closeup of minister asking groom: "... Do you take this woman, etc."

Scene 5: Closeup of groom saying: "I do."

Scene 6: Closeup of minister asking bride: "Do you take this man, etc."

Scene 7: Closeup of bride saying "I do."

Scene 8: Minister asks for the ring.

Scene 9: Closeup of best man producing ring and handing it to groom.

Scene 10: Medium shot of groom placing ring on bride's finger.

Scene 11: Medium shot of some of those assembled in the church—relatives, close friends, etc., whom couple want especially to be identified in the picture.

Scene 12: Closeup of minister speaking:

Title: "I now pronounce you man and wife."

Scene 13: Closeup of couple kissing.

Note how the reaction shot—scene

11—is interjected at this point to break the monotony of the ceremony and to add a human interest touch. This technique, skillfully followed throughout the picture, makes for real professional cinematography.

To conclude the picture, we naturally turn the camera on the departure of the wedding party with its gaiety, action and the fact it is the natural conclusion of the event. If the couple plan to carry on with a film of their honeymoon trip, what has been filmed before will provide an excellent introduction from which to continue.

Obviously, planning is an essential chore to successful wedding filming. In the very beginning, the bride and groom must decide if they want a complete picture done in the best cinematic manner, and if so, if they are prepared to cooperate with the cameraman in staging the necessary ceremony scenes either before or after the actual wedding with the attendant rehearsals, placement of lights and the patience that must be endured in getting the best possible job photographically.

The wedding film can be dressed up into a highly dramatic and picturesque record, depending upon the occasion, imagination of the cameraman and the extent to which those footing the production bill wish to go to make it a success.

## Turret For The Filmo "8" . . .

• Continued from Page 235

to allow for such extension. Again, some lenses may fail to seat properly if the lens adapter (Fig. 4) extends too far through the stator plate. In such cases, the adapter may be shortened by working down the threaded end on an oil stone. Usually three threads are sufficient to hold the turret unit securely.

A small hole about  $\frac{1}{8}$ " deep and  $\frac{1}{8}$ " in diameter is milled into the back of the stator plate, as shown in Fig. 2, allowing the stator to fit over the guide pin on the lens mount opening of the camera. Also a slot is cut into the back of the stator, just below the hole, described above, which allows the plate

to fit over the left hand exposure button guard on the front of the camera. This also serves to keep the turret in accurate position at all times and prevent its turning when the rotor is revolved in changing lenses.

Important are the two rotor gauge pins, "E," Fig. 1, which guide the rotor in place and aid in accurately seating the lens. They also serve to keep the lens mounting clear of obstructions until in position to drop into place before the lens opening. Detail of these gauge pins are illustrated in the lower unit of Fig. 2.

There is just one precaution and that is: the lens, when mounted in the turret, must be at the right distance from the film plane. The regular Bell & Howell lens adapter referred to above is .1875 in thickness, plus a tolerance of .0003. Thus the thickness of this turret completely assembled must not exceed the total of these dimensions.

The wise cinebug will shoot a few feet of tests, after assembling this turret on his camera, before proceeding with any great amount of filming in order to insure getting sharp focus. Any errors, of course, may be adjusted with a file and emery paper, or shims.

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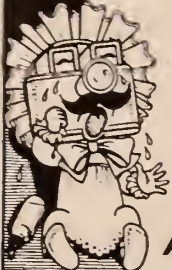
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## Reviews Of Amateur Films . . .

• Continued from Page 222

ways, into the attic and behind the stage.

During a lull in the searching activities, a young lad is shown scraping chewing gum from bottom of the theatre seats—obviously being employed by the manager for the purpose. His distaste for the job is indicated by inclination to lay down on the job and read comic books.

One of the detectives sets a trap for the killer and eventually bags the "monster" clothed in a black robe that obscures his head and face as well. When cornered and stripped of his robe, the killer proves to be the gum scraping lad on stilts! How did the detective get his clue? Why simply by reading one of the comic books left on a seat by the lad. In it he saw an advertisement: "The Little Daisy death ray gun," reasoned that the kid had bought one and with it committed the murders. Asked his motive for the killings, the kid answers that he was so sick of the job of cleaning chewing gum from seats, he decided to kill all movie goers and thus be relieved of the job!

Well that's some plot, and screwy or not, it has possibilities if properly handled as a farce. Ellison's film version of it lacks proper story development although the camera treatment was good. Photography was marred only by frequent underexposure.

Because the scenario was not properly developed, continuity is not smooth. For one thing, the boy, very important in the story, is not properly introduced early in the picture. More careful planning of script and visualization in advance from camera viewpoint would have improved end result. HOME MOVIES has awarded the picture a 2-Star Merit Leader.

**NOT WISELY BUT TOO WELL** is an intriguing short subject in 16mm. black and white running 100 feet in length. It was produced by Arthur J. Hurth of Merwood, Pennsylvania. The story concerns a man who overindulges and suffers the inevitable nightmare.

Delightful photography shows roast turkey, wine, champagne, caviar, plum pudding, etc., being consumed—a sequence of vivid close-ups so expertly staged and lighted they resemble those sparkling photographic illustrations of food, glassware, etc., seen in the better magazines.

This sequence dissolves into a shot of cumulus clouds rolling and tumbling rapidly—with the aid of ultra speed photography—which serves the combined purpose of transitional effect and suggestion that the overindulgent diner is dreaming. The dream sequences are

a hodge podge of unconnected events, some photographed and some taken from commercial short subjects and intercut with the film. We see a water color being painted, forming on the canvas in animation by means of stop motion photography; a startling plane crash that ends in destruction of the plane by fire; a wild, thrilling automobile ride through city streets; the crash of a high speed racing car on a beach. We've all dreamed such things.

Following this is a cut to a close-up of a clock. There's a bottle of pills nearby labeled: "For Overindulgence." A man's hands reach into this close-up scene, uncorking the bottle and shaking several pills into palm of one hand—the picture fading into the End title at this point.

The picture as conceived shows good story sense. The idea of working entirely in close-ups, except for the dream sequences, makes it all the more effective, stirs the imagination. It is a fine example of how to make an entertaining motion picture with but a single role of film. Arthur Hurth easily deserves the 3-Star Merit Leader awarded his effort.

## Cine Roundup . . .

• Continued from Page 226

completely stable and there will be no deterioration other than that to be expected by evaporation of any solvent of like drying time; there will be no attack on the cork and the material is not corrosive. This new cement has the added feature that it may be used "For All Motion Picture Film" both acetate and nitrate.

★ ★

**SOMETHING** new in amateur clubs is the Movie and Slide Club of Palmer Park, Chicago. The club is sponsored by several men who are movie amateurs as well as 35mm. slide fans. Both movie amateurs and 35mm. slide fans are invited to become members.

"We believe there is a very kindred interest between those making Kodachrome slides and those who shoot amateur movies," said secretary John Undelhofen. "This was manifested at a recent meeting when members brought both movie films and slides for screening. It was gratifying to note the interest displayed by movie amateurs in the making of Kodachrome slides, and the similar interest displayed by the slide makers for amateur movies. Undoubtedly many will be converted to the other pursuit, combining the two photographic hobbies." No doubt this



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10 W. 33 St., Dept. 114, New York 1, N. Y.indicates a new trend in the hobby of  
amateur photography which will be  
watched with interest by the directors  
of all amateur movie clubs.

★ ★

**TELEVISION** will rely more and more on  
16mm. films, John F. Royal, NBC's  
vice-president in charge of television,  
said in addressing the San Francisco Ad-  
vertising Club recently."Films will make up a large part of  
the television programs," he said. "Just  
what position the film companies will  
take we don't know. They have the  
stars and the talent to make the tele-  
vision films, but if they don't want to  
make them, there are a number of small  
independent groups who are anxious to  
do so."

★ ★

**ACCORDING** to recent reports, many  
servicemen are planning to enter the  
16mm. exhibitor field after the war.  
Along with these men will be numerous  
individuals now engaged in war produc-  
tion who will turn to showmanship be-  
cause of the relatively small investment  
needed to go into the field.

★ ★

**THE RECENT** announcement by a major  
16mm. producing organization that it  
is starting immediately on the produc-  
tion of 12 feature length 16mm. enter-  
tainment films in color marks a new  
milestone in the development of the  
rapidly expanding 16mm. industry.Jack Seaman, president of Planet Pic-  
tures, Inc., has announced September 1  
as the release date for the first of a new  
series of 12 features to be produced by  
his firm which will include two west-  
erns, two mysteries, two musicals, and  
six comedy dramas. Herman Wohl of  
Hollywood will produce a series of eight  
16mm. Westerns in color for IT&T.**Experimental  
Workshop . . .**

• Continued from Page 243

board unit, which is generally avail-  
able from builder's supply houses, the  
unit is installed in the room which is  
to be used for projection of pictures.The projector is bolted to the top  
of ironing board, as shown, as also is  
the turntable unit, where one is to be  
employed to furnish music and sound  
via recordings, and these are in readi-  
ness for use when door of ironing  
board unit is opened and ironing board  
lowered into place.When the board is folded and the  
unit closed, projector and turntable fit  
into special recess built for the purpose  
behind the unit.—*Malcolm Johnston,*  
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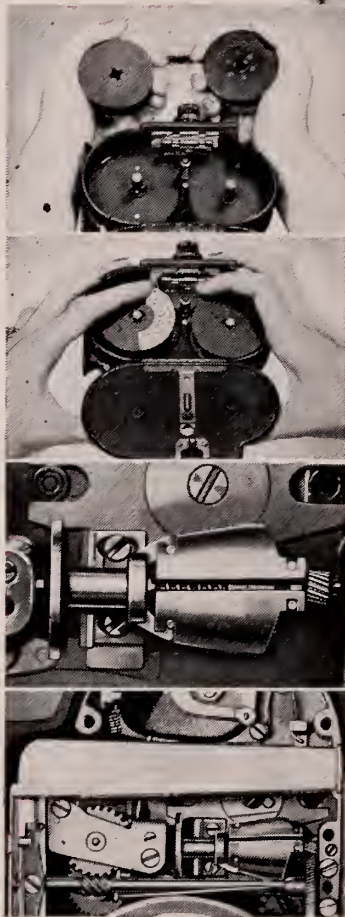


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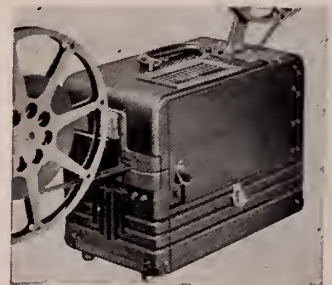
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# HOME MOVIES



## THIS ISSUE

- ◆ Comedy Scenario for 3 People
- ◆ How To Build A Frame Enlarger
- ◆ Filters for Color Films

**JULY • 1945**





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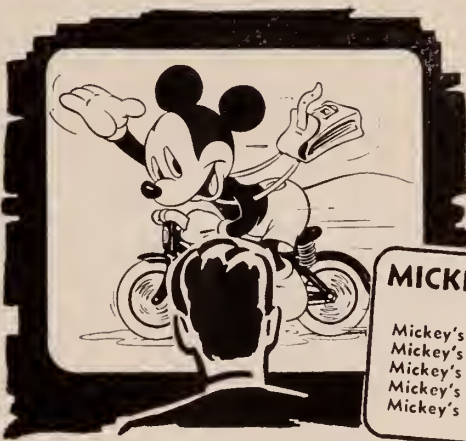
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# home MOVIES

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VOL. XII

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Film World brings you latest news of the 16mm. non-theatrical film industry including last minute figures on 7th war bond film showings; report on the burning of training films by the Army; the prospect of 16mm. theatres after the war; and novel trailer units to service and repair projectors on the spot.

**Educational**—The plan the Los Angeles Schools have devised to evaluate new films, and suggestions on how to increase the use of educational films in the classroom.

**Religious**—How a company in Chicago is making animated films for use in churches and religious gatherings.

**Industrial**—A report on the methods used by one large oil company in circulating its films to the public; details on the production of "Red Wagon," most ambitious industrial film never made in 16mm.

**Exhibitors**—Tips to 16mm. exhibitors are offered by a veteran in the field as he describes successful methods of operation.

**Medical**—A new department in Film World, appearing for first time this issue, describes the large part 16mm. film is playing in the field of medicine.

**And every month**—Late 16mm. releases are reviewed by the editorial staff; what's doing among the associations; the film booking guide; and non-theatrical films currently in production—these and other features are found regularly in—

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# REVIEWS... *of Amateur films*

B . Y . I . H . S . C . H . O . E . N

**LIFE'S PARTNER**, 150 feet 8mm. Kodachrome, offers an interesting pattern for a home movie embracing one's family. In this picture, filmer Pat Valenti, of Morrisville, Penn., eulogizes his wife as a loving and devoted mate and cheerful homemaker, picturing her in round-the-clock chores, and tying the scenes together in pleasing continuity by virtue of poetic titles.

The picture opens with this subtitle:

"When the daily dawn awakens  
And the time of night has fled,  
We find her always ready  
For the task that lies ahead."

Following this is a short sequence showing Mrs. Valenti, very chic in housecoat and makeup, making beds and tidying up the room. Then follows this title:

"Though her first job is a mere one  
In the day that's just begun,  
Her place within the kitchen  
Is a most laborious one."

Then we see Mrs. Valenti in the kitchen preparing breakfast. The picture goes on from here to show the wife bidding husband goodbye, as he departs for work, then proceeding with the day's work: cleaning house, caring for the children, cooking, baking, doing the laundry, etc.

Early in the picture, subsequent to his departure for work, we see the husband, employed as a projectionist, busy in the theatre booth. Late at night he returns home to his wife and children to find the house spic and span, a nice warm dinner, and the good solid after dinner comfort of his living room. Frequent titles in verse explain the action and aid in carrying the story along to conclusion.

Here is a novel treatment for a family movie that demonstrates how a definite idea plus poetic titles can lift ordinary round-the-house family shots from mediocrity to the level of well rounded continuity.

Originality of treatment, good photography and excellent titling won for this film a 3-Star Merit Leader. No data is available on equipment used.

**THE INEBRIATE**, 200 feet 8mm. Kodachrome, produced by Hal Sodergren of Los Angeles, suffers from inadequate direction and a degree of underexposure in photography that makes the picture difficult to watch on the screen.

A drunk comes home in the early morn, has trouble unlocking the front door, and after making considerable noise, finally gains admittance to his home. Once inside he is overly cautious not to make noise that might awaken his spouse. Tiptoeing in the darkened room, he stumbles over furniture, skids on a child's neglected roller skate, gets tangled up in flypaper, then skids on a bar of soap with results resembling the old Mack Sennett comedy formula.

Reaching his bedroom, he finds a note pinned to his pillow stating his wife and kiddies have gone to visit mother overnight. The drunk reaches beneath the bed and brings out a whiskey bottle. Finding it empty, he slumps across the bed and is soon asleep.

Time passes and early the next morning, wife and kiddies return home. The disturbed furnishings give evidence to the kiddies that "daddy is home." The despairing wife discovers her mate just as he awakens from his sleep, "conks" him with a rolling pin, to put him slumbering again. While this story resembles George Valentine's "Nocturnal Narrative," Movie of the Month for October, 1944, it lacks the good direction, acting and effective photography of Valentine's film. Sodergren has underexposed far too much in his attempt to achieve the nocturnal lighting necessary to the story. Better results would have followed by lighting the sets normally in a low key and with light units more subtly used.

The action is too slow, a matter which can be improved somewhat by further editing. Titling is good except that two styles of lettering are used so that we see one kind of title for awhile, then a switch to a different format. Subtitles should always be the same in format and in lighting throughout the picture.

Mr. Sodergren's conscientious effort to achieve a professional result, however, has won for him a 2-Star Merit Leader for this film.

**LET'S GO RABBIT HUNTIN'**, 200 feet 16mm., black and white, lacks interest because of the monotony of its subject matter. Had Earl R. Hardesty, of Baltimore, who produced it, threaded a light running gag throughout the picture,

• Continued on Page 304

# WIN \$10,000 FIRST PRIZE!

## CONTEST RULES

1. This contest is open to all individuals who are not professional motion picture producers. Any officer or employee of International Theatrical and Television Corp., members of their families or any of the judges are automatically excluded from entering.
2. Films can be made on any millimeter stock, except 35mm in-flammable stock. They may be in black and white or color; they may be silent or sound. No films with sound on discs will be accepted, and no films, or any part thereof, for which monetary compensation has already been given.
3. Films of any length, that meet the other requirements will be accepted.
4. Films falling into any of the following categories will be acceptable: dramatic, story, or entertainment films; travel films; nature study films; record films; religious films; educational and scientific films; documentary films; historical films; family films; industrial films, etc.
5. An individual contestant may submit as many separate entries as desired. Each entry, however, must be accompanied by an individual entry blank or reasonable facsimile thereof, and each film must bear the name and address of the contestant on both the film container and on the film reel.
6. All entries in the contest must be forwarded to International Theatrical and Television Corp., 25 West 45 Street, New York 19, New York by prepaid parcel post, express, or messenger. I.T.&T. will return to the contestant, all, except the eleven prize winning films, as soon after the contest judging as is possible by prepaid express. All entry blanks must be sent by 1st class mail.
7. All contestants entering films from outside the United States must pay duty, forwarding charges, and taxes, if any, in sending and receiving of film.
8. Although every reasonable care will be exercised by I.T.&T. and its agents, in the handling of contest films while in the company possession, I.T.&T. cannot accept responsibility for the loss of, or damage to, films submitted.
9. The films winning the eleven prizes shall automatically become the property of International Theatrical and Television Corp. and I.T.&T. by the payment of \$10,000 for the first prize and royalties for the following ten prizes, which royalties shall be comparable with the common practice in the industry, and shall be 50% of the net sales revenue less cost of prints, censorship, music, sound, and recording royalties, take over all further rights to the picture. I.T.&T. reserves the right to re-cut, re-edit, etc. all selected films. I.T.&T. further reserves the right to stop distribution of these films at the end of two years from the date of contest closing.
10. Submission of an entry in the contest shall constitute an agreement on the part of the contestant to abide by these contest rules and regulations. It shall further be understood by the contestant that the decision of the judges is final and that neither I.T.&T. or the judges can undertake to engage in any dispute regarding this decision.
11. The contest shall be open on July 1, 1945 and shall be closed on July 1, 1946. All entries must be received in the office of International Theatrical and Television Corp. on or before July 1, 1946.

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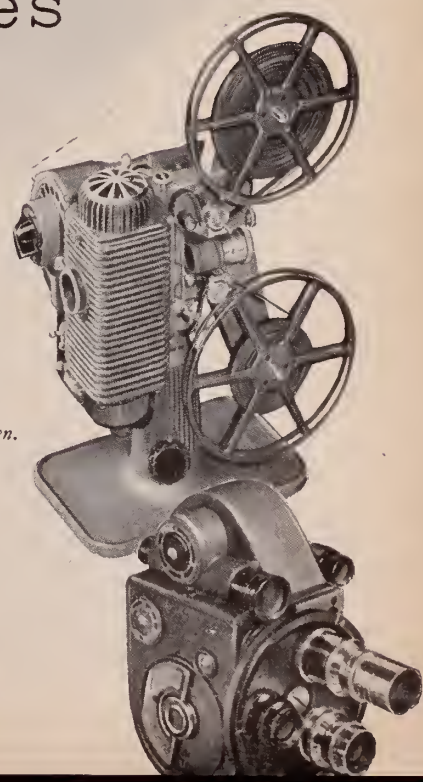
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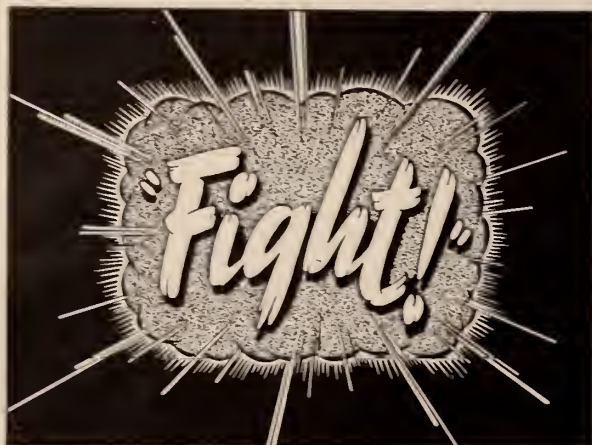
In pursuit of happiness, look forward to

**REVERE 8**



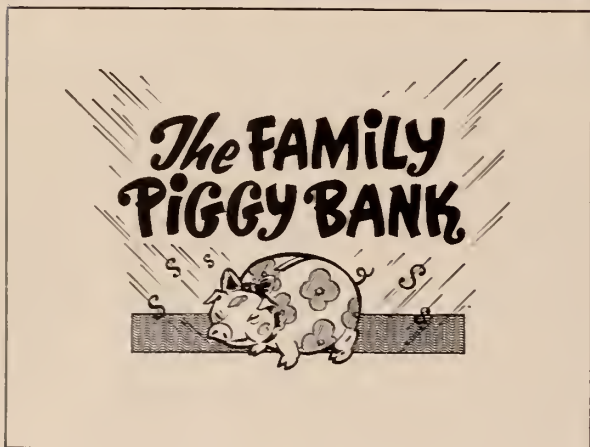


# TITLES and PLOTS



By EDMUND TURNER

**IT'S JUST NATURAL** for everybody to like to see a good fight, whether it be a fistic encounter or the more sporting fight displayed by teams or participants in sports. Use this title as the incentive to assemble a reel on the subject of fights: boxing, wrestling, baseball, hockey, football, then the more exciting encounter of two little boys in the street, a dog and a cat, two roosters, etc. Climax the reel with a final sequence showing an inebriate coming home late. Greeted at the door by his irate wife who wields a rolling pin, the dazed drunk shadowboxes for a moment, then falls from the blow to end the picture.



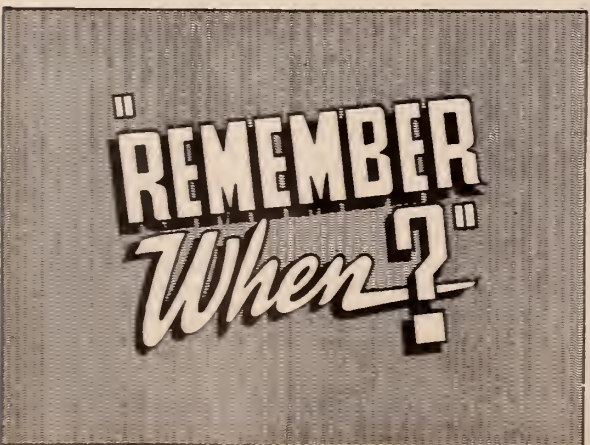
**AS EACH MEMBER** of the family drops coins into the family piggy bank, dissolve to a sequence of shots that depicts the day-dream of how each hopes to spend the money that will eventually accumulate in the bank. Dad visualizes a fishing trip; Sonny, an afternoon at the amusement park; Sister, a new toy; mother, a new dress and hat—and so on, picturing the whole family.

In this way each member of the family can be starred in effective action with a purpose that far surpasses the random shots that otherwise might be taken. Often old footage can be edited into appropriate sequences. Climax picture with shot of dad secretly opening bank with blow of a hammer, then having to turn proceeds over to insurance man or bill collector who calls unexpectedly for payment.



**ITS NATURAL FOR** children to dream of what they would like to be when they grow up. Using this as your main title, why not film a series of sequences picturing each child in the family in some important role such as fireman, policeman, circus clown, etc. Here, scenes shot of a fireman in action, a policeman majestically directing the town's traffic, shots of a colorful clown in the circus parade—all these can be intercut to represent each child's vision of his future career.

A surprise ending would be of the little girl who firmly states she wants to be like her daddy when she grows up. The revealing sequence would then show daddy dressed in women's clothes, etc.



**REMEMBER WHEN?** How often have you said just that, then attempted to describe your experience? If you have pictured many of your experiences with your movie camera, here's an idea for combining the shots to form interesting continuity. After the main title, pictured here, follow with subtitles pertaining to the sequences you have prepared, as for example:

Remember when: "We were in Chicago?" "We went to the beach?" "We visited Yosemite?" "Junior smashed the birthday cake?"

A married couple with some years of married life behind them, could add a laugh by closing the picture with a sequence beginning with a subtitle: "You promised to love me forever?" Show dad, dressed in outdated apparel, proposing, etc.



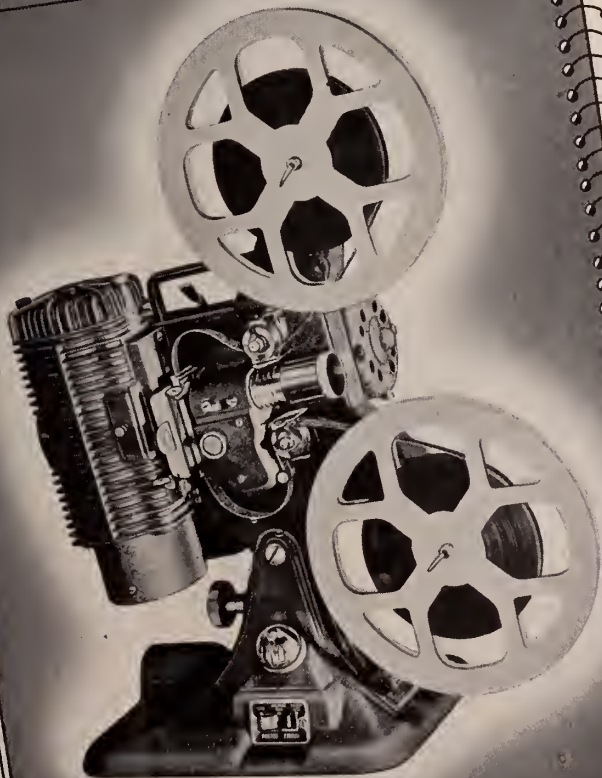
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**"AMERICAN PRISONERS** carry their wounded in blanket litters on Death March from Bataan. Enlightened Japanese would give wounded comrades grenades for honorable suicide."



**"OH! HOW ARTISTIC** are the Japanese people, who can find, even among savagely resisting enemies, subjects for sensitive camera studies like this."



**"GLORIOUS OFFERING** to the Emperor by soldiers who worship him. This was church of Philippine enemies; charred objects among wreckage were its priests."

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# Filters For Color Cinematography

By LARS MOEN  
Optical Engineer, Paramount Studios

THE application of filters in color photography is, as yet, a comparatively new field for the movie amateur. But filters, in the form of solid color screens placed before the camera lens, are destined to play an important part in the future color activities of serious amateurs.

Filters, I believe, often have been made to appear a great deal more mysterious than they really are. Actually, a filter is nothing more than a screen which holds back certain color radiations while admitting passage of others. Nor are all filters colored. There are, for example, filters to remove harmful ultra-violet rays. These appear practically colorless to the eye. Otherwise, however, filters for color photography contain some sort of coloring matter and are available in a form that makes them readily attachable to front of the camera lens.

LARS MOEN, whose explorations and developments in color photography are well known both here and in Europe, has written a new book treating the subject in all its phases, which soon is to be published by Ver Halen Publications, Hollywood. The article beginning on this page is an adaptation of the chapter on filters which contains information of importance to all movie amateurs.—EDITOR.

Filters become particularly important in color photography when we are working with integral tripack—the technical term for such films as Kodachrome and Ansco Color—since they offer the only means of color balance control at disposal of the photographer. In the use of Kodachrome or Ansco Color, the only way in which the relative effect on the three emulsion layers can be controlled is through use of corrective filters which hold back some of the red, the green or the blue; permitting one color to act to a greater degree

than another, or than it might otherwise were no filter used at all.

The first and most common use of filters in color photography is that of correcting the color value of a particular light source to fit a type of film not intended for use with such source. Most cine flimmers know that Kodachrome film is made available in two types: regular, for outdoor filming and Type A for indoor filming with photofloods as light source. Ansco likewise provides two types of color film—daylight and 3200 K. tungsten. In both cases, each type is designed for its respective light, and to use daylight type film indoors under artificial light or indoor type film with natural daylight completely ruins color values in the exposed film—unless compensating filters are employed.

Filters are available that compensate

• Continued on Page 300





• Above, left—A. J. Aiello of Detroit, onetime movie amateur now a successful 16mm. showman, operating one of the pair of Amprosound projectors that are a part of his exhibiting equipment. Adjoining photo shows Aiello screening films for students of one of the many schools subscribing to his projection service.

# 16mm. Film Exhibition-- Business With A Future

**Detroit Cine Fan's Experience Proves  
Opportunities Abound For Showing Movies  
For Profit . . .**

**B Y C U R T I S R A N D A L L**

## • For The Advanced Amateur

**T**HE exhibition of 16mm. films as a business has come into its own as one of the nation's more important new industries. Whatever may be said, in the hazy aura of pipedreams, anent 16mm. eventually replacing 35mm. as the medium for theatrical films, the fact remains that already the business of showing theatrical films in 16mm. width is enormous. The field in which

this promising activity is finding widest expression is the thousands of rural communities unserved by 35mm. theatres—farming centers, mountain re-

• Photo below shows typical rural community audience watching movies brought them regularly by the travelling roadshow man. Operator, with his Victor 16mm. sound projector, is shown at left. Shows are given in open air, in auditoriums, schools and grange halls in communities not serviced by regular 35mm. theatres.

sorts, and the like — and schools, churches, clubs, etc.

The record is bulging with case histories of onetime amateur movie enthusiasts who entered this field with nothing to recommend them but their experience in projecting home movies, later to become successful 16mm. showmen. Recently, Home Movies received a letter from A. J. Aiello of Detroit, Michigan, telling how this magazine sparked an ambition that later developed a thriving film exhibiting enterprise.

"Four years ago this month," said Mr. Aiello, "I chanced in a camera shop and purchased my first copy of Home Movies. One of the articles I read in the magazine gave me the idea that I could make money showing movies. At the time, I had an old silent 16mm. projector which I used in showing films with background music played from records on dual turntables.

"I sold my silent machine and made a down payment on a Victor sound projector. To acquaint myself with its operation, I put on a number of free shows in my basement for the neighbors. A month later I had some business cards

• Continued on Page 303



● The star of this story is a lady book agent with a brief case full of late editions and a keen eye for the males . . .

● For Beginner and Advanced Amateur

**A** STORY that is easy to film, that calls for a minimum of players and no extraordinary acting talent, are the specifications usually demanded by the amateur in quest of a home movie scenario. The shooting script that follows here seems to fill every requirement. An adaptation of a successful amateur film, "The Book Agent," it is both timely and appropriate for the man and wife with a movie camera looking for a story idea that will afford opportunity for both to display their histrionic talents—corny or otherwise.

The cast requires a young woman, a young man, and a middle-aged or elderly woman. The locale is your yard and garden or a similar setting in your neighborhood. The story concerns a lady book agent who gets her way and eventually her man. Two rolls of film should take care of all scenes and titles, and shooting should occupy no more than your usual spare time this coming week end.

Titles, of course, are very important to the story and the first one—the main title—is:

"THE PREMIUM"

SCENE 1—Medium follow shot: young lady book agent, book in one hand, brief case in the other, walking briskly along sidewalk toward camera. She looks off scene, sees man (not in view) working in garden.

SCENE 2—Medium shot: man in rose garden (front yard, close to sidewalk), pruning rosebushes, etc.

SCENE 3—Back to scene 1. Book agent stops, adjusts dress, hat, etc., keeping eye on man. Advances, then stops at front gate, opens it confidently and enters.

SCENE 4—Medium shot looking toward front gate from position of man who is in foreground, his back half-turned toward camera. Book agent advances toward him. Cut to—

SCENE 5—Medium closeup of same action as agent enters scene. She greets man, then offers him book she has been carrying, speaking:

TITLE: "I'd like to interest you in our latest books. Look at the handsome bindings and—"

SCENE 6—Closeup of man as he looks up at agent, speaks:

TITLE: "Books?! I never read 'em!"

SCENE 7—Back to scene 6 as man finishes speaking.

SCENE 8—Closeup of agent as she reacts to his statement somewhat disappointedly. She offers further salestalk.

SCENE 9—Medium closeup of agent and man (same as scene 5). Man tells her again he's not interested in books. He looks her over from head to toe, observes she's rather attractive, then with a sly smile says:

TITLE: "Nope—no story books. Now if you have an address book—with your phone number in it, I may be interested."

SCENE 10—Closeup of agent as she reacts with indignation to his remark. Thrusts book under arm; turns away.

SCENE 11—Same as scene 4—agent walking briskly away in a huff as man laughs to himself. As she reaches gate, he resumes his work.

SCENE 12—Exterior of man's house. His mother opens kitchen window, calls to him.

SCENE 13—Closeup of mother calling:

TITLE: "Yoo ho! Come to dinner Son!"

SCENE 14—Medium shot of man in garden. Hearing mother's call, he looks up toward her briefly and replies:

TITLE: "O. K. Ma!"

SCENE 15—Medium closeup of agent on sidewalk. Young man in garden in background. She's powdering nose—compact in hand, etc.

SCENE 16—Tight closeup of agent's face as seen in compact mirror. Hearing the woman call her son, her face lights up. She speaks to self:

TITLE: "Son? Ma? A SINGLE MAN? ? What am I doing!"

SCENE 17—Medium closeup of agent as she finishes speaking. She hastily closes compact, thrusts it in brief case, straightens up and walks with deter-

● Continued on Page 302



## SCENARIO FOR THREE

**A Man, A Girl And An Older Woman Comprise  
The Cast Of This Sprightly Comedy That  
Requires But Two Rolls Of Film . . .**

B Y J . H . S C H O E N



# Home Made Enlarger For Movie Frame "Blowups"

Here's Answer To The Movie Amateur's Desire For A Simple Means For Making "Stills" Of His Pet Movie Scenes...

By RUSSELL THORPE

A DISCARDED coffee can, your projector lens, a bottle cap and a few boards, plus a few odds and ends such as nails, screws, wire etc.—with these easy-to-acquire items may be fashioned a simple enlarger that will enable you to make enlarged paper prints from your favorite 8mm. movie film scenes.

Every movie amateur has experienced the desire to see his "pet shots" repro-

duced as still photographs. Thus far, no successful enlarger has been marketed for the amateur's use in blowing up 8mm. film frames. But why wait for the manufacturer's article when you can easily build your own enlarger? Actually, construction is relatively simple as may be seen from the accompanying diagrams and description.

In principle, this film frame enlarger resembles the ordinary photo enlarger



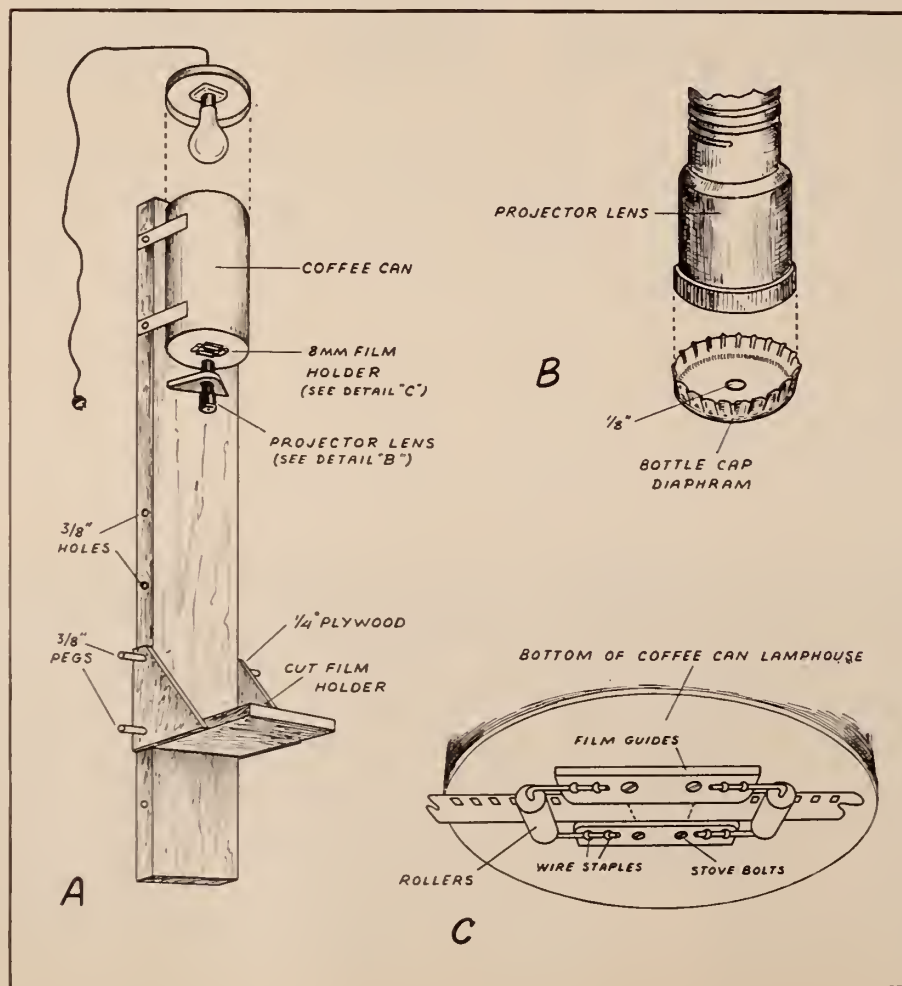
● The completed enlarger. Attached to wall in back of editing table, film from which frames are to be enlarged is run between film rewinds and up through gate of lamphouse. Image is projected briefly on panel of 2 1/4" x 3 1/4" cut film placed on adjustable shelf below.

such as you would find in any dark-room except that it is designed to hang on a wall instead of resting on a table. The base is a piece of 3/4" pine 5" wide and 26" long. Mounted at the top, by means of metal tabs, is a discarded 2 pound coffee can which serves as the lamp house. The lid, as may be seen, is fitted with a porcelain lamp socket which takes a 100 watt frosted lamp. The metal tabs are soldered to the can and attached to the base with nails.

A means for transporting and holding the movie film is attached to bottom of the coffee can after a suitable aperture is cut. This is shown in detail in diagram C. First an aperture the exact size of an 8mm. film frame is cut in the bottom of the can and the edges smoothed with a file and emery paper. Two pieces of hardwood, which form the track for the film, are attached at either side of the aperture by means of small stove bolts, as shown. The track pieces are chamfered out on the inside edges to a depth corresponding to approximately the width of the film. Thus, when film is in place within the track, it lays smooth and level, insuring sharp and even focus throughout the enlargement.

To ease passage of the film, two small

● Continued on Page 298



● Diagrams showing details for constructing various parts of the enlarger. The completed unit is shown at A. Method of applying diaphragm made from bottle cap to front of projector lens, used as enlarging lens, is shown at B. Detail C shows construction of film holder and transport on bottom of two-pound coffee can which serves as lamphouse.

• Editing movies is as fascinating as filming, provided the job is approached systematically and with adequate equipment. Demonstrated is simple editing procedure.

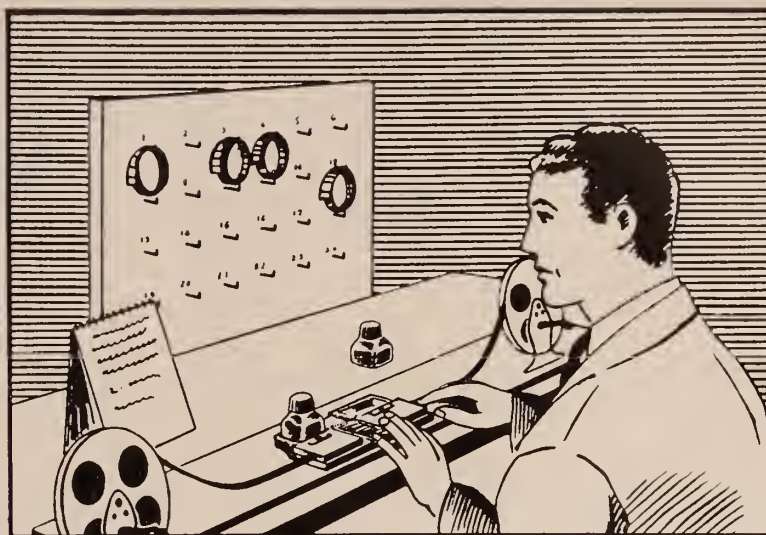
#### • For The Beginning Amateur

**E**DITING is too often regarded as something that concerns only the advanced amateur or professional movie maker. As a result, many amateurs allow their films to go on the screen just as they are received from the processing laboratory, glossing over errors with verbal explanations as bad shots unfold with the good.

Where film, as it comes from the laboratory, contains under- or over-exposed sections, perforations, scenes out of focus, fast panorams, etc., these should be cut out and discarded even though no further effort is made to edit the film. This preliminary cutting—the weeding out of unsuitable footage—is the first step in film editing.

To many movie amateurs this may be old stuff—but the fact remains that many have rolls of old films lying around on cupboard shelves that have never been edited. Forgotten after two or three screenings, these films are potential material for continuing pursuit of the home movies hobby at a time when scarcity of new film makes activity with the camera out of the question.

Before proceeding with discussion of subsequent phases of film editing, let us consider the equipment that will be needed for the job and how it may be used to best advantage. Editing accessories and equipment need not be elaborate nor expensive. Where one has plenty of time and patience, a good job of editing can be done with nothing more than one's projector, a pencil and pad of paper, small slips of paper or



## New Movies From Old Films

Simple Editing Of Shelved Films  
Often Reveals Hidden Continuities

By D. L. L. S. L. E. C. O. N. W. A. Y  
Corr. Secy., Syracuse Movie Makers Ass'n.

cards for identification tabs, plus splicer and cement. But the addition of a pair of geared film rewinds, a means of inspecting the film under high magnification, and a file box or rack for the film strips will make the task easier.

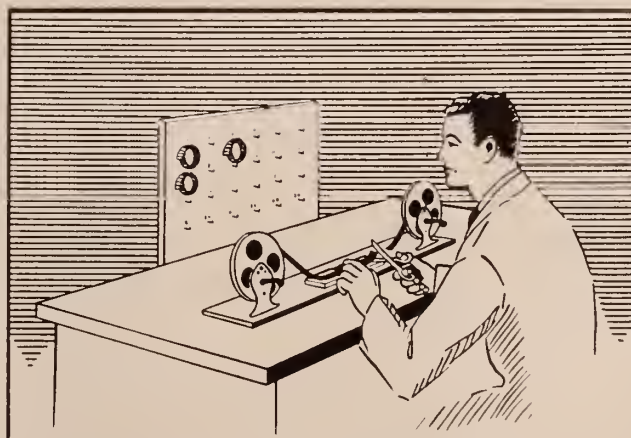
One's investment in primary editing equipment need not exceed ten dollars. Geared rewinds may be purchased for as little as \$3.00 per pair. Cement—and a fresh bottle is essential—costs a quarter. A small magnifying glass may be had from the dime store and balance of accessories—pencil, paper, pair of shears and light cotton gloves (to prevent soiling film) will cost little.

The film file box or rack may easily be made from materials at hand in the average home. One method is to take a number of discarded typewriter ribbon or pill boxes and tack them in rows on a board or panel of plywood, numbering them in consecutive order for ready identification. Several cardboard egg cartons arranged on a board also make a serviceable film strip holder. If carpenter's tools are available, drill holes about 2" in diameter part way through a one-inch board to a depth of about 3/8". The cups will hold coiled film strips ready for splicing. And then

• Continued on Page 297



• First step is to screen picture and make notes as guide to cutting, editing and titling. Stop projector frequently in order to complete notes.



• At editing board, break film down into individual scenes except where scenes follow in proper order. Coil film strips, mark with identifying tag.





● Earl Ibberson (right), president of Minneapolis Cine Club, presents 1944-45 club trophy to Elmer W. Albinson for his 16mm. Kodachrome documentary, "Old France in New Quebec." Home Movies' editors screened and judged the contest films in Hollywood.

# The Editors Judge A Cine Club Contest

Public Showing Of Prize-Winning Films Climaxes Initial Contest Of Eight Year Old Minneapolis Cine Club . . .

B Y G E O R G E W . C U S H M A N

**T**HE spice of any field of endeavor is the contest—competition of almost any kind between several persons—to determine who has done the best work, who has turned in what an impartial jury will consider the better job.

No better field offers possibilities for exciting contests than home movies, for producing a good motion picture gives play to a number of talents, including writing, acting and staging, photographic technique, editing, titling, and finally the presentation.

But it is probably the lure of friendly competition that finds so many amateur movie clubs holding regular film contests among their members. One of the best to come to the attention of Home Movies' editors was completed late this spring by the Minneapolis Cine Club of Minnesota.

Of course the word "best" takes in a lot of territory, but in many ways this contest was notable, not only for number of entries, but for the variety and quality of subjects filmed.

This contest marked the first time the Minneapolis club had attempted a general competition, and the results proved their leaders moved along the right track. As is advisable in a club's first contest, no limitations were placed on length of films entered, and as a large number of entries was desired, members were allowed to submit as many films as they wished.

The Minneapolis Club prevailed upon the editors of HOME MOVIES to act as judges. They were considerably surprised when, weeks later, a large carton arrived in Hollywood containing 21 entries from 18 different members of the club, a commendable showing from a club membership of 75.

The club's grand prize was awarded to Elmer Albinson for his film entitled "Old France in Modern Quebec," a travelogue in 16mm. color picturing the French section of our neighbor to the north. In fact, so good did the editors find this film that they have acclaimed it the Movie of the Month for July, and a full and complete description of it

appears on another page in this issue.

Almost every type of amateur motion picture was represented in the contest. First place winner in the 16mm. division went to Nelson's "Home on the Hills," an excellent film depicting the building of a new home, from drawing the first plans to day of completion when Mr. Nelson carried his wife across the threshold. Nelson had action in every scene, and his compositions plus generally good exposure contributed much in netting for him the first place award.

A close contender was Mr. Bergland's "Playmates," an interesting little family film of what happens when mama's away. His ideas were clever, and more frequent change of camera angles would have resulted in his winning a higher award.

Third place went to "Worst Aid vs. First Aid" by Charles Carroll, a film in which the good and bad methods of first aid are contrasted. The film was well paced and edited, but some unnecessary titles detracted from its overall quality.

In the 8mm. division, first place was awarded to Al Lindemann's "A Dog's Tale," a film in which a little white dog, "Snowy," gets a bath in the family electric washer, finds it anything but comfortable and decides to leave home. But wandering is not for him, and in the closing scenes we see him returning home and crawling happily into his master's bed. Lindemann's control of the dog is good, and he did well with a difficult subject.

Ray Kullberg's "My Day," picturing the activities of a baby, was a strong contender for first place, and although well done, lacked the human appeal of "A Dog's Tale." Kullberg's camera followed the baby throughout the day, from arising in the morning until bed time at night. His photography was excellent, and his editing, titling, and other techniques equally outstanding.

Good photography featured John Flekke's entry entitled "North of the Border up Canada Way" which received third place in the 8mm. division. While the continuity of this travelogue was not up to par, the fishing scenes and airplane shots were good enough to offset some of this deficiency and capture the third place award.

Films which did not place included a travelogue to Mexico in a 1926 Dodge car, the growth of a little girl taken during her first seven years, a couple of pictures on boy scout activities, good

● Continued on Page 304



# Filming Jungle Warfare

Onetime 16mm. Movie Maker Tells How Cameras Perform Under Fire In Battles of the South Pacific

B Y M I C H A E L R A Y H A C K

I WAS one of the United States Army combat cameramen who filmed the motion pictures, "Attack—The Battle of New Britain," and "Westward Lies Bataan." These pictures were photographed in the dense jungles of New Guinea and New Britain and presented many unusual obstacles to the cameramen seeking to record on film, the South Pacific war as they saw it.

For my first combat assignment, I was attached to the first Marine division which was scheduled to hit Cape Gloucester in New Britain on December 26th, 1943—the day after Christmas. When I hit the beach that memorable "D" day, I chose the flow of supplies to the front lines as my immediate film story. The LST's were beaching; trucks were rumbling out, loaded with supplies; lumbering Alligators—the huge amphibious tanks—carried the supplies inland within rifle distance; here sweating ammunition bearers took over—all midst a din of unrelenting fire from guns, large and small.

For this job I used a 35mm. Bell & Howell Eyemo camera equipped with a two-inch f/2.8 Taylor-Hobson-Cooke lens, and a six-inch f/4.5 Dallmeyer telephoto. Because tripods were too bulky for this type of assignment, I was using the familiar handle that screws into bottom of the camera in place of the tripod.

To protect the camera against salt-water corrosion and the high humidity of the tropics, I had coated all bright parts of camera and lenses with vaseline, paying special attention to the lens mounts, turret head, camera door and the film gate. This is not as messy as it sounds. The vaseline can be wiped off easily and the protection it gives camera and lenses during the frequent tropical rainstorms is inestimable.

Upon reaching the front lines, it seemed unnaturally quiet for a war to be going on. Hearing an occasional Jap gun softly chut-chutting away, I asked a marine where the Jap might be. He indicated a dense jungle ahead. I could see nothing but dense vegetation, vegetation that muffled all the sounds of war. The Jap was there, well hidden and camouflaged and dug in under huge trees or strapped high in the treetops. Here he lay quietly with infinite patience hoping for an unsuspecting American patrol to pass.

When night would come, the jungle Jap became the silent, treacherous maurader, searching out Americans in fox holes as targets for his hand grenades or bayonet. This was the unseen warfare which we were to try to record on film. To stand up and photograph the lines meant flirting with instant death from sniper's bullets. But by crawling forward with the bazooka



● Author Rayhack's combat camera equipment ranged from the reliable Bell & Howell Eyemo 35mm. camera to the studio type Wall sound camera. Later, 16mm. cameras were employed where use of the heavier 35mm. equipment proved impractical.

teams, with the flamethrowers, or crouching behind advancing tanks, we were able to get the action pictures we wanted. The enemy—the cleverly concealed and camouflaged Jap — was eventually photographed, but only after he was burned, blasted, or dragged half-dead from holes and smoldering pill-boxes.

The movie camera assigned to all cinematographers for use in the combat areas was the 35mm. turret Eyemo, loaded with hundred-foot spools of pan film that ran slightly more than 1 minute on the screen. A few hand-held 35mm. De Vrys were introduced later. Then there was the Wall 35mm. single system sound camera which was used only in the staging areas where speed and mobility in capturing battle action was not essential, but where sound was an important factor. This camera was the one used in recording the traveling USO shows that passed our way featuring Bob Hope, Jack Benny, Carol Landis and others. It was also used on the cruiser Nashville for recording actual invasion operations.

Though all combat cameramen were long used to handling 35mm. cameras, eventually we were forced to admit that the hand-held 35mm. cameras leave much to be desired when it comes to using them in actual combat filming. They are bulky and do not accommodate a sufficient load of film. Limit-

● Continued on Page 292



● Abandoning his big sound camera for a moment, the author, indicated by arrow, moves in with his Eyemo 35mm. camera for a close-up shot of General MacArthur (left) preparing action for invasion of Hollandia.



# MOVIE OF THE MONTH

B y J . H . S C H O E N



THERE'S an old saying that good things come in small packages and it has been used frequently in admonishing movie amateurs to keep their footage down to the barest minimum if they would make the most interesting pictures. There are exceptions to this old saying, of course, and one of them is the eleven hundred foot 16mm. Kodachrome picture, "Old France In Modern Quebec," produced by Elmer Albinson of the Minneapolis Cine Club, and which has been selected by the editors as the Movie of The Month for July.

The frame enlargements appearing on this page speak eloquently of Mr. Albinson's photography. It is an exceptional job from every standpoint. His compositions have the masterful touch of old world artists both in composition and in color balance.

"Old France In Modern Quebec" is a documentary that portrays with marked fidelity the people, life and customs of the old French settlements of Quebec bordering the St. Lawrence river in Canada. Well written informative titles enhance the film, better, perhaps, than could spoken narration had the film been made in sound.

The picture opens with shots of a typical French-Canadian farm, with interest centered on the old but substantial home and the French family who occupies it. Albinson's camera has skillfully caught interesting character studies of old and young members of the

family as they spend Sunday at rest in their garden.

There is a quaintness about life of these substantial people unsuspected by most of us, and as we see them journeying to church by horse and buggy in the soft rainfall of spring, we realize that all the hustle and bustle, that passes for modernity just a few miles south of the Canadian border, has left no mark upon these people and their way of life which remains substantially the same as that of their homeland antecedents in faroff rural France.

We see the menfolk at work in the lime kilns; the women baking bread in huge outdoor ovens; others churning milk, then delivering the byproducts by dog cart. Oxen replace horses in the fields and in drawing hayloads on the country highways. We see these self-sufficient families harvesting fine vegetable crops and preparing them for market, later transporting them to the big city by horse and wagon. In Quebec, the vegetables are displayed in a big open-air market place which provided many colorful shots for Albinson's exploring camera.

Presently we see Quebec from the opposite shore of the St. Lawrence. Albinson mounted his camera upon the deck of a riverboat, capturing many colorful panoramas of the city from an interesting viewpoint. From here, Albinson goes on to show many interest-

• Continued on Page 292

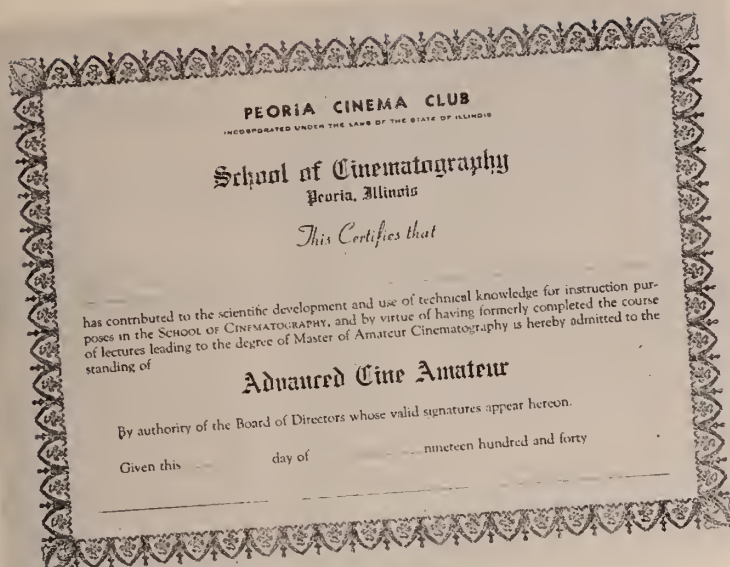
• Reproductions of frame enlargements from "Old France In Modern Quebec," 16mm. Kodachrome picture produced by Elmer Albinson of Minneapolis. Honored as the Movie of The Month for July, film also was awarded grand prize in Minneapolis Cine Club's annual contest.

• At right are reproductions of fine informative titles which contribute much to success of "Old France In Modern Quebec."

When the woodfire has heated the outdoor bake-oven, coals come out and dough goes in. Two hours later, loaves are shoveled out.

Soon the milk will be in the square hand churn and butter press which have been in use for the past hundred years. Dog-drawn carts haul the milk. Here dog power means as much as horse power.





• Certificates, issued by the Peoria Cinema Club upon completion of a series of lectures and demonstrations, bind the members together on a common level.



• It is important to plan demonstrations and lectures to be entertaining primarily, and informative in a subtle but effective manner.

CINEMA club educational programs can be interesting and productive if carefully planned and organized. To those amateurs whose responsibility it is to provide material for the membership of their clubs, these suggestions are offered as a result of a tried and proven plan.

Before disclosing some of the features of the educational plan, it is first important to survey the characteristic need which exists in most any group of amateurs. The desire of the average novice in photography is to be permitted to attend meetings without the embarrassment of feeling inferior to other members because of his lack of technical knowledge. One who is brave enough to seek and explore, through club membership, deserves the kindness and respect of advanced technicians and with a moderate amount of help will develop into the most loyal type of member.

The member who joins a club to show off his skill soon burns himself out and becomes delinquent if not undesirable. The one most desirable is he who seeks knowledge, who comes fresh with unbiased impressions. I like to think of a good member as one who might compare with raw film awaiting exposure, free from any impression or influence but ready for the shutter to click to imprint upon him that subject at which the camera is aimed. Those who are aiming the camera are therefore the ones responsible for exposure, knowledge of this human emulsion speed, and conditions under which the exposure must be made.

The mysteries of photography have a most fascinating appeal if presented in some systematic order. To accomplish this, it is advised that the entire

# Educational Programs For Amateur Movie Clubs

**Peoria Cinema Club Finds "Show 'Em How" Programs Potent Factor In Maintaining Membership Interest At Peak . . .**

By D R . A . K . BAUMGARDNER  
Peoria Cinema Club

general subject of photography be broken down into basic branches, each one of which can deal with an important phase, and then later tie them together in relationship to each other. Suggested topics might follow in this order: Light Phenomena and Lens Structure; Emulsion Speeds and Exposure; Filter Factors; Illumination; Composition; Camera Technique; Title Making; Creative Artistry. Perhaps others can be added to this list, but practically every phase will be thoroughly covered by these subjects. Mysterious photographic principles reveal themselves to be quite simple if all material available on each subject is presented and question periods allowed after each session.

To present an educational program to a club, it is important to bear in mind that class participation is necessary and this is possible by assigning one subject to a group whose job it is to collect all information and data per-

taining to the matter and condensing it to one class period. Current magazines have unlimited material for this purpose as well as text books which can be obtained from the public library. Photographic publications make excellent text books as the illustrations usually augment the discussions with good examples. This method has proven to be much more effective than obtaining a guest speaker whose brief appearance usually covers only a portion of the subject.

This plan serves a double purpose; it presents a program to the entire membership but it more effectively brings an increased knowledge to those who prepare the material. One must remember that it is the singer who enjoys the song. An educational director or board of directors to supervise the program activity is most useful and helps to provide authentic information in the

• Continued on Page 296



# Filmosound HOME M

## DOUBLE ENJOYMENT FOR YOUR FAMILY

"Oooo, Mommy! Daddy's home"... a race to the gate, a little squeal of delight, and upsa-daisy into Daddy's ready arms.

Adorable family incidents like this can be vividly yours... forever... with home movies, a personal film library built around a Bell & Howell Filmosound.

Not only will a Filmosound show your personal movies to best advantage and let you relive your happiest memories... but professionally made

sound films are also yours to screen at home, yours to rent or buy from the extensive B&H Filmosound Library.

In performance, dependability, ease of operation, Filmosounds excel! Typical is the new improved, cooler Filmosound 179... a 16mm. sound-on-film projector offering brilliant 750-watt illumination (1000-watt optional)... and built in the same tradition that has made Bell & Howell the preferred studio equipment of Hollywood and the world.

### How to Get a Filmosound 179 for Home Use

Anyone is now eligible to purchase a Filmosound 179 without priority rating. Of course, rated orders will continue to receive first consideration according to government regulations. But don't let this delay your placing an unrated order. Send it immediately. Such orders will be filled as soon as equipment becomes available.

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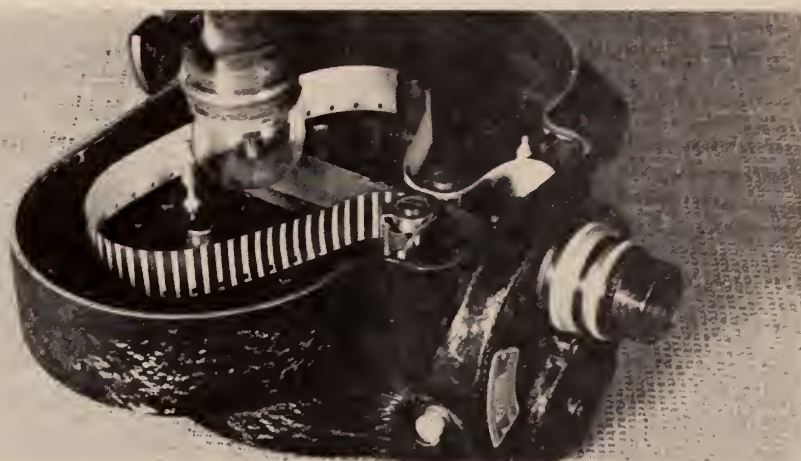
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HM 7-45



# HOME MOVIES' experimental

## *Ideas for Cine gadgets, tricks and*



### Bolex Frame Counter

A disc of black cardboard  $1\frac{1}{2}$ " in diameter makes an excellent frame counter for the 8mm. Bolex camera. Unscrew winding crank and, after perforating disc in center, slip it over winding crank shaft. With white ink, mark a "O" on disc at point opposite name plate on camera (designated as the starting point). Then operate single frame release, and mark 1, 2, 3, etc. on disc after each exposure until the entire disc has been numbered. This will give a disc with 72 marks around its perimeter indicating 72 frames per revolution of disc. This is ample latitude for the average fade and lap-dissolve.—W. C. Britt, Seattle, Wash'n.

### Checking Camera Speeds

After considerable use, the best of cine cameras may get out of adjustment so that they do not transport film at exactly 16 frames per second. This can result in under-or over-exposure in spite of accurate exposure meter readings.

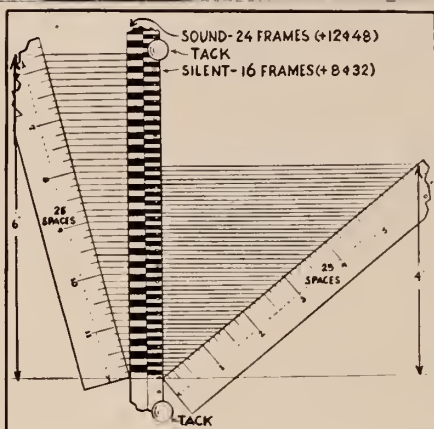
A simple method for checking your camera speed is illustrated here. It involves the dependable principle of the stroboscope in the form of a film loop. Making the stroboscope loop is the only real work, but easy when directions are carefully followed.

The diagram shows method by which the number of lines for the stroboscope is determined. A length of white film leader (or unexposed film) is secured to drawing board with thumb tacks. A ruler, laid on board as shown for either the 16 f.p.s. or 24 f.p.s. speed, will enable you to mark off spaces for the lines—1 mark for each  $\frac{1}{8}$ th inch mark on ruler. The alternate spaces are then filled in with india ink. Length of film will depend upon size of loop required by camera. Calculation is the same for either 8mm. or 16mm. camera stroboscopes.

The following chart gives the linear speed of 16mm. film in feet for the various standard f.p.s. speeds and the number of lines required per inch:

Frame Speed	Feet Per Minute	Lines Per Inch	Inches Per 25 Lines
8	12	$12-1\frac{1}{2}$	2
12	18	$8-1\frac{1}{3}$	3
16	24	$6-1\frac{1}{4}$	4
24	36	$4-1\frac{1}{6}$	6
32	48	$3-1\frac{1}{8}$	8
48	72	$2-1\frac{1}{12}$	12
64	96	$1-9\frac{1}{16}$	16

After lines have been inked in and the loop completed, it is inserted in the



camera—threaded the same as when loading with new film. With the aid of a small neon glow lamp suspended in close proximity of the stroboscope loop, the camera is started. As the loop travels in its fixed path, the black lines should appear to remain stationary if camera is running exactly at 16 or 24 f.p.s.—whichever speed is being tested.

This stroboscope is designed for use only where the neon glow lamp is powered by 60 cycle alternating current.—W. B. Sanford, Fall River, Mass.

### End Title

A novel end title for a travel or vacation film, where trip is made by automobile, may be made as follows: With cutout letters of paper or cardboard form the words "The End" on one of the car windows. Roll down the window, then with camera mounted within the car, shoot your closing scene through the open window. Then, as end of scene is reached, have an assistant roll up the window to reveal the words "The End" which will be superimposed over final frames of the scene.

### Swivel Projector Base

Small closets converted to home theatre projection booths often present the problem of limited space for the projector, making it difficult to thread.

The photo above shows a swivel platform which permits swinging projector around an arc of  $90^\circ$  in order to thread it with greater ease, then returning it to projection position. As may be seen in photo, two small casters are attached to under side of platform at rear. A swinging door spring assembly is fitted

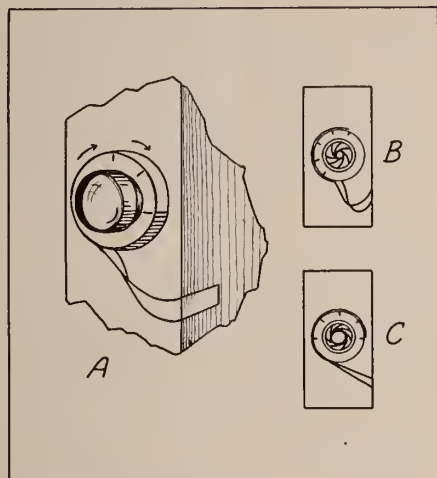


at the front which counterbalances the unit, making it easier to swing where heavy projectors are used. This feature, however, is not essential and may be replaced by a single carriage bolt extending down through the shelf on which platform rests and pivots.

A "stop" block nailed on top of shelf insures the base stopping at correct position in relation to screen each time.—A. R. Bowen, Denver, Colo.

# cine workshop

## shortcuts contributed by readers



### Fades With Lens

Fadeins and fadeouts may be executed by the simple expedient of opening or closing the lens diaphragm manually while shooting. The problem in making fadeins, is to return lens diaphragm to the correct f/ stop at end of the fade. The diagram shows how this may be accomplished with accuracy.

Using a strip of scotch or adhesive tape, set the lens at the correct f/ stop for taking the picture, then wrap tape around the diaphragm adjustment ring one full turn, extending the tape to side of camera and making it fast, as shown at A.

Thus in opening up the lens manually from fully closed position, the tape serves to stop the adjustment ring at the proper f/ mark as end of slack in tape is reached. To fadein, lens is closed, as shown at B, then slowly opened to exposure position as shown at C. Fadeouts are accomplished by reversing the procedure.—George W. Thomas.

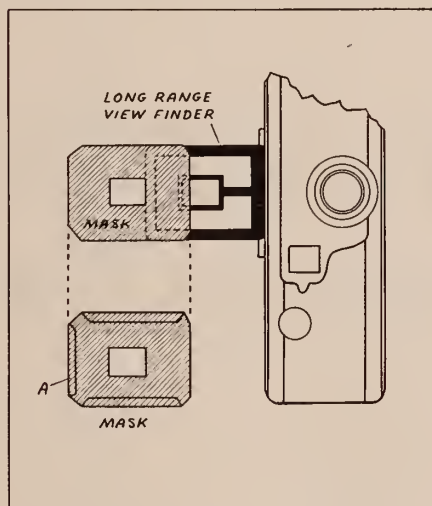


### Two-way Tripod Level

An important accessory to any camera tripod is a two-way level that

indicates when tripod head is resting fully horizontal, a protection against crooked or uneven framing of scenes.

The dual level pictured is the type usually found on butcher's scales, etc., and may be purchased from any scale repair and service shop. Mounting on head of the Eastman Kodak tripod is relatively simple. However, other style tripods do not always offer the wide head featured by the Eastman. Where this occurs, level may first be attached to a durable piece of metal with a hole drilled at one end to permit mounting it between tripod head and camera or tilt-pan head—the end on which level is mounted protruding beyond head about 1 1/2 inches.—S. P. Painting, Philadelphia, Penna.



### Viewfinder Mask

Owners of the Keystone K-8 camera will find the idea suggested here of value when making telephoto shots. This camera provides an auxiliary long range viewfinder on the side with a small rectangle in the middle representing the field area of the 1 1/2" telephoto lens.

In order to make viewing through this area easier on the eyes, a simple mask may be placed over the viewfinder which obscures from view all but the area actually taken in by the telephoto lens.

Make the mask of a piece of tin or other light metal cut slightly larger than the long viewfinder frame. Bend the edges, as shown at A in diagram, to form a track so that mask may be easily slipped over the viewfinder frame. This may be done by making a die of

### MONEY FOR YOUR IDEAS!

DON'T keep those good ideas to yourself. Share them with your brother cinebugs! If you have built a novel and worthwhile gadget for your camera, projector or tiller, tell others about it. If you have developed a new or novel trick or found a new shortcut in filming, titling, editing or processing home movies, pass it on to other movie makers through these columns.

If your idea is published, you will be paid \$1.00. An extraordinary idea will net you \$5.00!

Simply write us a letter telling about your idea and, if possible, illustrate it with a simple sketch or a photograph. Submit as many ideas as you wish. Ideas not published will be held for possible use in later issues of Home Movies.

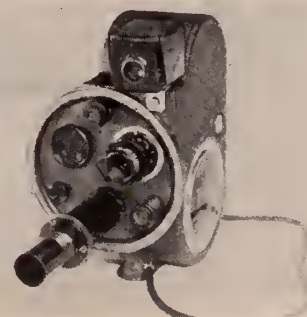
metal or hardwood of the same outside dimensions as viewfinder frame, then laying metal over it and bending edges. Cut out hole in center with sharp chisel.—George S. Case, Valley Stream, N. P.

### Candid Shot Finder

For making candid shots unobtrusively with a cine camera, a reflecting finder such as used on folding still cameras can be fitted to the camera as pictured below. On Bell & Howell 8mm. cameras, a top front screw can be removed from the case and replaced with a No. 3-48 machine screw with the head cut off. This stud is put in with a nut screwed on to take the place of the original screw to hold front plate of camera in place.

The projecting part of the screw is used to mount the finder with a small piece of brass bent in shape of an angle. A thumb nut can be used to hold the

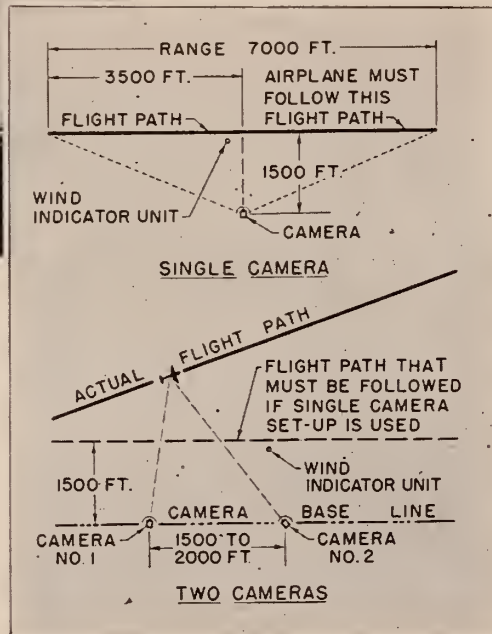
• Continued on Page 305







● Simulated single camera setup for photographing take-off and landing characteristics of aircraft. Diagram below shows layout of equipment for single and two camera analysis.



# Flight Analysis Recording With 16mm Camera and Film

★ HIGHLY SPECIALIZED motion picture cameras and projectors for recording and analyzing take-off and landing characteristics of airplanes have been developed for the Civil Aeronautics Administration. The use of 16mm. motion pictures has proven an accurate means of determining speeds, accelerations, ground run distances, and flight paths, and thus, runway lengths needed.

This equipment, developed by the Bell and Howell Company of Hollywood, is more than a motion picture camera; it is an automatic precision instrument that measures accurately the distances travelled by an airplane along the flight path, and its corresponding heights at exactly uniform time intervals. The equipment—some of which is pictured here—includes two cameras, two wind indicator units, two control units, and an analyzing projector.

In normal operation, where the flight path follows the center line of the runway, only one camera is required. This is located 1500 feet to the side of the runway, and opposite the point where the airplane leaves or contacts the

ground. The camera follows the plane while an electrically controlled shutter obtains picture and data at same time.

When conditions prevent a precise location of the camera with respect to the flight path, particularly in the case of seaplanes or flying boats, two cameras are required. These are located 1500 to 2000 feet apart, and are electrically controlled so that simultaneous pictures are obtained. The use of a special type of drafting device is then required to project the line of sight from each camera through the imaginary flight paths to a point of intersection. This drafting device, known as the "Geomet-

● Continued on Page 303



● Photo No. 1 (reading down from top) is a closeup view of the specially designed Bell & Howell 16mm. camera, rotary mounting and telescopic sight used in filming planes in flight for characteristics analysis. Photo 2 shows front view of camera. Photo 3 is view of camera exposure and speed controls. Photo 4 shows analyzing projector in use. The film is projected vertically by means of mirror and the image analyzed on the charted screen below.

# Closeups

★

**HARRY F. WARNER**, of Warner Brothers' Pictures, Hollywood, has a research staff of five men currently surveying the educational films field with the object of branching into this phase of motion picture production. The decision, it is reported, would mean a complete, unified 16mm. production unit on the Warner lot that would open up many opportunities for skilled cinematographers and specialists in 16mm.

★

**ANOTHER** 16mm. motion picture studio is slated for Hollywood with the formation recently of Consolidated 16mm. Studios by Edward Nassour, Los Angeles manufacturer and capitalist. Studio would not only produce its own program of 16mm. films, but make available complete studio and production facilities to other substandard film producers in the non-theatrical field on a straight rental basis, patterned after the rental studios in the 35mm. industry.

★

**TELEFILM, INC.**, Hollywood's first 16mm. film and sound studio, has enlarged its facilities to producers to include complete 16mm. processing and color reproduction department featuring new Houston equipment. Also added is an animation department devoted exclusively to 16mm. productions and staffed with competent artists who have served with some of the best animation studios in Hollywood. This move affords the small independent 16mm. producer facilities for including animation sequences in his productions at nominal cost.

★

**FRANK KNAUSS**, Los Angeles, whose 16mm. film, "Carnival Of Color," was described in the May, 1944, issue of Home Movies, later won an achievement award in Home Movies' 1944 annual amateur contest, has turned commercial film producer. His first instructional 16mm. production, "Industrial Design," is currently being released without sound.

Photographed entirely in closeups, the picture takes one project—the designing of a modern radio cabinet—and follows through from the initial order to delivery of the completed design. Purpose of film is to give layman an idea how industrial designing is achieved and to show the potentialities of this field as a career. In this, it is strongly

• Continued on Page 305



• Luis Osorno Barona, Mexican cinematographer, best known for his 16mm. color photography of Mexican documentaries released in U. S. by Coordinator of Inter-American Affairs.

## Barona --- Mexico's No. 1 16mm. Cinematographer

★ **THOSE** who have been privileged to see the many fine color films on Mexico released by the Coordinator of Inter-American Affairs will remember the name of Luis Osorno Barona, the photographer. Today, Luis Barona has become Mexico's pre-eminent native 16mm. color cinematographer.

After graduating from high school, Barona responded to inherited artistic leanings by studying painting at the Academy of Fine Arts in Mexico City. Although earlier he had become a serious devotee of amateur photography, his interest in professional cinematography assumed a more serious aspect with the development of Kodachrome film and its application to commercial productions.

To date, Barona has photographed several pictures for the tourist department of the Mexican Government which have been made available to the various Mexican consulates in the United States as part of the country's tourist propaganda. Others have been given wide distribution and screening throughout the U. S. through facilities of the C.I.A.A.

Through the extensive distribution of his films in the U. S., Barona's ability as a color cinematographer was brought to the attention of many important producers, including several Hollywood studios. His assignments have included commitments from Walt Disney, Paramount Pictures' short subjects department and James Fitzpatrick, producer of the famous "Traveltalks" in color for Metro-Goldwyn-Mayer. Material shot in 16mm. Kodachrome by Barona eventually became 35mm. Technicolor footage for short subjects, process backgrounds, etc.

Currently, Mr. Barona is under contract with Fanchon Royer, Hollywood producer of 16mm. documentary subjects, supervising the photography of a series of new religious films with Mexican and Latin American backgrounds.

His camera equipment is the popular Cine Special for which he has all available optical and special accessories, affording facilities for any type of cinematographic assignment. One of his most recent "personal" films is a 600 foot 16mm. Kodachrome film on the subject of flamingoes and other tropical bird life. This was filmed along the coastal region of the state of

• Continued on Page 305



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ESO-F Weston 21-20. Speed panchromatic film. \$5.70 per three rolls double 8mm. (\$2.00 each.)

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## Movie of the Month . . .

• Continued from Page 284

ing sides of the old French section of Quebec. A highlight is a sequence of shots made in alleys and narrow streets which afforded Albinson unlimited scope for his flair for picturesque compositions.

Old structures are contrasted with new as are the customs, the appreciation of which will be lost upon the younger generation who see this film and who never knew that era we have come to refer to as the "horse and buggy" days. Those days, that very era, continues in Quebec as Albinson shows so entertainingly with his film.

Presently the camera changes locale and we are introduced to a new and lovelier section of the countryside, then to the land of the Gaspé fishermen near the mouth of the St. Lawrence river.

Here begins what is probably the most interesting and colorful part of the picture. Albinson has taken great pains to show the people, their work and the ramifications of their boatbuilding and codfishing industry in studied sequences of shots replete with countless story-telling closeups. Whole families seem to join with the men in cleaning and preparing the fish for market.

The picture concludes with appropriate scenes of the countryside, having embraced the activities of a too-little known people which inhabit Canada from Quebec to Cap Perce.

The subject matter of this film is enhanced by the good photography and the unusually interesting manner in which it was filmed, plus ample informative titles. There are moments where the need for additional editing is obvious, and there are two sequences filmed in black and white which, while highly interesting in both subject matter and photography, could be just as well deleted in order to present a smooth 100% color production.

Quality of the titles may be observed in the reproductions that appear here. The fine informative writing, good composition and exposure are self evident.

No information was supplied concerning the camera and other equipment used; but certainly none was more important than the inherent artistry and skill which Mr. Albinson displays in his camera work which makes this one of the most interesting amateur motion pictures of the year.

## Filming Jungle Warfare . . .

• Continued from Page 283

ed to a hundred-foot spool, a motor spring that offers limited operation for a single winding, these factors often caused the cameraman to be unprepared to shoot when he needed his camera most. The bulk of reloads and of the camera with its heavy telephoto equipment—in addition to the gun, ammunition, water, poncho, food and jungle hammock which he must carry—is a terrific hinderance to the cameraman's mobility under fire.

The solution to this problem appeared when we decided to test in action the two 16mm. cameras which had been assigned to us—a Bell & Howell magazine-loader and the Cine-Kodak Special. It was decided to test the equipment alongside our regular 35mm. cameras. One test was made by an inexperienced officer with the Bell & Howell under unusual and severe conditions on a destroyer covering the beachhead landing at Arawe, New Britain. The returning convoy of destroyers were jumped by Jap dive bombers from Rabaul.

The developed footage of this exciting sea action was blown up to 35mm. and, in my estimation, was quite disappointing. The constant shifting of

the camera to cover the fast moving events allowed no chance for the cameraman to judge the critical exposure necessary for color film. Even if a more experienced cameraman had done the filming, the results would probably have been the same. The resulting blow-ups were fuzzy, contrasty and lacking in picture quality.

At a later date, we tested the Cine Special in filming jungle warfare after the landing at Saidor, British New Guinea. The camera's chrome trim was covered with olive drab paint to avoid tell-tale reflections. Then it was loaded with black and white 16mm. negative film—and later with Kodachrome—and given its baptism of fire. This camera went through all the mud, heat, humidity and abuse of dirty, jungle warfare. All the cameramen were delighted with it—particularly its ability to run for longer periods without need for reloading.

When the film from the initial tests was processed and screened, we were forced to admit that the hand-held 35mm. cameras were still the best all around equipment for combat use. In the dim light of the jungle, often shot with shafts of blinding sunshine, color



# Wollensak "NAME THE LENS" Contest

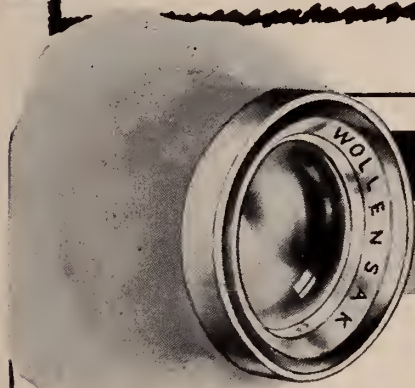
## Big Prizes! \$2,350<sup>00</sup> in War Bonds

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Here is your chance to name Wollensak's new postwar photo lenses . . . win one of these big prizes in war bonds. Send in your suggestions;

no purchase required. This contest ends with Wollensak's new postwar lenses named by our friends, the photographers of America.

### Contest Closes September 30<sup>th</sup>



**1st PRIZE • \$1,000.00**  
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The name you suggest should apply to the *whole group* of Wollensak's new improved postwar lenses. It should cover Wollensak *still* lenses for professional use . . . Wollensak *wide-angle* and *telephoto* lenses for both amateurs and professionals . . . Wollensak *ciné* lenses . . . *enlarging* lenses . . . *projection* lenses.

Send in your entry NOW!

For nearly 50 years, American photographers have known that Wollensak means GOOD LENSES. With Wollensak equipment serving our armed forces throughout the war, you'd expect that Wollensak's skill in wartime precision manufacture would mean *even finer* lenses after Victory.

NOW—you may help NAME these fine new postwar lenses . . . lenses that will help you make better pictures, bring you more fun from picture-making.

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1. No purchase is necessary to enter this contest.
2. Mail us on the blank opposite (or by letter or on the application in "Hints" folder) your suggested name for the new Wollensak Postwar Photo Lenses. Add not more than 25 words of explanation on why you consider the name appropriate; this is required.
3. Mail your entry to Wollensak, Box 1600, Rochester 3, N. Y. Include your name and address and the name and address of the store from which you buy your photo supplies; this is essential. (If you win first prize, the manager of your photo supply store and his employees will receive \$250 in cash or \$300 in war bonds. If you win second prize, the store manager and his employees will receive \$150 in cash or \$200 in war bonds; if you win third prize, he and his employees will receive \$75 in cash or \$100 in war bonds.)
4. Any resident of the United States or Hawaii may compete, except employees of Wollensak Optical Company, their advertising agency, and their families. Contest subject to all federal, state and local regulations and contest rules.
5. All entries must be postmarked before midnight, September 30, 1945.
6. All entries will be judged for originality, sincerity and aptness of thought. Judges' decision will be final. Duplicate names will be judged on basis of the statement accompanying each name. In case of tie, duplicate prizes will be awarded. No entries will be returned. Entries and ideas therein become the property of Wollensak Optical Company.
7. Winners will be announced in Wollensak advertisements as soon as possible after close of Contest. Winners will be notified by mail.

Upon request, dealer will assist a contestant in preparation of entry.

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# NEW SOUND AND SILENT FILMS

- ★ Recent Releases for Road Shows, Clubs, Schools and Churches
- ★ Latest 16mm. and 8mm. Films for Home Movie Projectors



**Bombing Of U.S.S. Franklin is Castle Films** latest "Camera Thrill" of war that every projector owner will want to add to his film library. The impressive scenes filmed from deck of the burning and disabled carrier is cause to marvel that any man was saved during the Franklin's valiant fight to survive. You will see the terrific explosions, bursting ammunition, escaping rockets, men leaping to safety midst a sea aflame. And as though this was not enough for one reel, there is included a separate subject—"Yanks Battle For Okinawa." This two-in-one release is available in both 8mm. and 16mm. silent and in 16mm. sound at usual Castle Films prices.



**Sing A Jingle**, Produced by Universal Pictures, is a 6 reel 16mm. sound subject starring Allan Jones, June Vincent, and Jerome Cowan. An ace radio crooner drops out of sight when he is rejected after taking his army "physical" following a big publicity buildup. His vindication comes when he is discovered later, incognito, putting on morale-building shows in a war plant where he also is a regular employee. Subject will be available, after July 7th for exhibition before approved non-theatrical audiences, from Bell & Howell Film-sound Library, 1801 Larchmont Ave., Chicago 13, Ill. Base rental is \$17.50.

**The Gladiator**, starring Joe E. Brown, is now available in 16mm. sound from Nu-Art Films, Inc., 15 West 45th St., New York City 19, N. Y. Release data and rental rates may be obtained by writing the distributor direct.



**Never A Dull Moment**, a Universal Pictures production, is available in 6 reels, 16mm. sound on film. Here is a zaney comedy with plenty of music that will please any audience. The inimitable Ritz Brothers as the "Three Funny Bunnies," are supposed to double as jewel thieves, but they fail to learn the crooks' cues and routines and ball things up in general. Frances Langford supports the comedy trio and adds her vocal charms to the picture. Subject is available, for exhibition before approved non-theatrical audiences, from Bell & Howell Film-sound Library, 1801 Larchmont Ave., Chicago, Ill. Base rental is \$17.50.



**Africa Speaks**, is a new feature-length 16mm. sound picture currently being released by International Theatrical and Television Corporation, New York City. Subject is an authoritative story of the hazards of wild game hunting and a true depiction of the barbaric existence of the savage Africa natives. A complete new narration has been dubbed in to further color the photographic quality of this picture so



**Pagliacci** is a feature production that is available in two versions—10 reels and a shorter 3 reel edition. Starring the world renowned tenor, Richard Tauber, the picture offers a rare musical treat for music lovers in bringing to the screen this pictorial version of Leoncavallo's famous opera. It is said this picture marks the first serious attempt to present a complete opera by the medium of motion pictures.

Exclusive distribution rights are controlled by Commonwealth Pictures corp., 729 Seventh Ave., New York.



**Official Films'** latest "News Thrills"—*U. S. S. Franklin*, is a specially edited newsreel version for home projectors of one of the most gallant fights in history of a crippled vessel to survive and the heroic rescue of its personnel. Joining in the powerful Navy attack of Kyushu Island of Japan, the Franklin is attacked by a zooming Jap dive bomber suddenly appearing from great height. Two superbombs strike a vulnerable spot and the Franklin is soon enveloped in flame. Her ammunition explodes adding to the holocaust. Thrilling rescue shots follow when the cruiser Santa Fe appears to pick up hundreds of survivors. Later the ship is seen reaching New York after its world renowned voyage home for repairs. Subject is available in 8mm. and 16mm. silent and in 16mm. sound.

films failed to record the dim light, and the shafts of brilliant sunshine were more than latitude of the color film could cope with effectively. Even when widest apertures were used, the color film failed to register action taking place in the dense, shadowy jungle.

The faster 16mm. black and white film gave splendid results when viewed as 16mm., but when blown up to 35mm., it was so grainy and contrasty that the picture value suffered. The general consensus was that 16mm. would be king of all combat cinematography if a film were available with all the fine points of Kodachrome, plus a Weston speed of 50, and with a latitude comparable to the best in black and white emulsions. Such film, used in a 16mm. turret type magazine camera with perhaps a motor drive, would be the ideal for all combat photography regardless of terrain or climate.

(Admittedly, inadequate processing

facilities had much to do with poor print quality of the films described above. During the past year, some independent laboratories in the United States, aided by more specialized 16mm. photography, have demonstrated it is possible to produce positive prints of 16mm. negatives comparable to 35mm. quality. This is accomplished by shooting a fine-grained pan reversal film, such as Eastman Super X reversal, as a negative, then making a duplicate negative on type 5203 Eastman negative stock from which positive prints are then made on Eastman type 5302 release positive stock. For further information, see article on page 67, February 1945 HOME MOVIES—Editor.)

I got my start in motion picture photography as a result of dreaming about it ever since I was a youngster. Then there was that day I persuaded the coach of our local football team that he needed slow motion pictures of his team in action to aid in the

players' development. Later as my skill in movie photography improved, I was employed by local neighborhood theatres to film the football games exclusively for them first on 16mm. then on 35mm.

After graduation, I extended my activities from filming football games to producing home town newsreels, and this led to my association with professional cinematography. Drafted into the Army, I was assigned to the training films section of the Signal Corps, and without any military training, I was put to work photographing training films. Two and a half years of this earned for me the classification of "first cameraman." During that time, I worked on more than 45 pictures, using every conceivable kind of equipment and film, and under every lighting condition.

Yet I found there was still plenty to learn about cinematography when later I was baptized in the fire of com-



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bat photography. After the Cape Gloucester invasion, I went on to photograph the landings at Hollandia. Using a Wall sound camera set up on the deck of one of the cruisers, I was thrilled when opportunity came to me to photo-

graph and record in sound, General MacArthur observing and commenting upon the invasion. From here, I landed with the 41st division on the island of Biakn, then home to the states for rest and ultimately discharge.

## Educational Club Programs . . .

• Continued from Page 285

research and compiling of the material. The director should spend an evening in advance of the presentation with the one who is to deliver a lecture or demonstration and rehearse thoroughly to remove flaws or to add important notes.

The advantage of this class participation is tremendous in spreading information among the members. It will always be found that some members have greater ability in speaking and will have more interesting presentations than others, but this serves as a challenge to those timid members who soon realize that they are talking to friends whose interest is common to their own. Soon it will be noted that assurance and confidence manifest themselves not only in the member's ability to speak, but the photographic principles become more firmly rooted because of this confidence which develops from giving indisputable information. The average club has a variety of talent which would remain latent and undiscovered except for this plan. Interest in the club is increased for those who take part in its programs and all should be given an opportunity to contribute something. For those who do not have the ability to speak effectively, demonstrations will give them an outlet for expression.

Club officers who worry about educational program material need not look outside of their own club. It is probably existing abundantly right before them and one only has to scratch lightly beneath the surface to reveal it.

An educational program should have plenty of demonstrations. For a lecture on Light Phenomena, simple laboratory apparatus such as used in Physics instruction serves to good advantage. Simple lenses placed to cast images of a candle flame on a screen show focal lengths and image sizes beautifully. The circle of confusion can be seen and studied. Chromatic aberration can be produced, in fact is ever present and can be neutralized to show its importance. Camera lenses removed from their mountings can be made to show their images so that all can see. Focussing and f stop experiments made in this manner will disclose to the beginner exactly what we do in the control of light.

Indoor Illumination should be demonstrated with the actual lighting equipment. Highlights and shadows should

be created and destroyed to prove their value. Meter readings made at various distances for comparative values along with view-finder observations bring a sense of familiarity to those who would not venture to explore indoor photography otherwise. Photographing the scenes in these demonstrations will record material for the next meeting.

For a lecture on Composition, an excellent accessory is an opaque projector, perhaps familiarly known as a post card projector, by the use of which photographs clipped from magazines can be shown to illustrate angle shots and general accepted composition rules. Any members who double in 35mm. transparencies will have considerable material also. The commercial 16mm. films which are easily acquired should be studied for their composition and technique. In addition to their entertainment value they are usually filmed by experts who display excellent examples of composition. This is a most entertaining way of studying the subject and if good shots are pointed out to the group, many worth while ideas are obtained.

Salon Exhibits should be visited by the group for this most important material. Any form of photography holds a wealth of study matter for the home movie maker and by its use, class discussions can be enriched to develop creative desires on original subjects.

Many members attend club meetings to be entertained and consequently do not relish the study element if it becomes tiresome. It is therefore important to plan demonstrations to be entertaining primarily and informative in a subtle but effective manner. To reward efforts of study, it has been found that class credits add an incentive to attend regularly with the further reward of bringing the members to a status of accomplishment whereby they are recognized as having completed the course of instruction. Certificates issued upon completion of a series of lectures and demonstrations bind the members together on a common level.

Having attained a definite amount of information together, members have a feeling that they belong to each other for the sharing of successful accomplishments; and somehow they aren't very critical about the failures when they know that accidents which occur oc-

asionally are not a result of a lack of knowledge. This plan has done more to remove the inferiority complex of beginners than any other device, and is practical for any club to adopt. It may be varied to suit individual desired needs, but with an outlined schedule rigidly followed, members are soon talking the language of their associates and enjoying the position of being one of the crowd. To have one member who does not feel that he is in the circle of the club is an unhealthy condition. The member will not stay and the club will not survive. To share our problems is to share our success.

## New Movies From Old Films..

• Continued from Page 281

there is the simple method of arranging a number of nails or hooks on a large plywood panel, as shown in the illustrations, so that the coiled film may be arranged quickly in the order required for splicing.

The real editing process begins when we review the film, then break it up into scenes so they may be re-arranged for improved continuity and ultimately tell a story when projected in revised order on the screen. The first step is to thread the film in the projector and run it off once or twice, studying it on the screen in order to become thoroughly familiar with content of each scene. Finally, run it off again, this time stopping the projector after each shot to make a pencilled note of its contents on the pad of paper provided for the purpose.

At this time the scenes, shots or "takes" or whatever we choose to call them, should be identified by number, and the descriptions of content noted in numerical order for future reference when splicing. This data should include description of the scene—whether long, medium or closeup shot—and if the picture be based on a scenario, notations should describe the entrances of players into or out of the scene, etc.

Where consecutive shots relate immediately to one another and do not require to be separated, they should remain so, thus avoiding unnecessary splicing. But if your camera is one of those that invariably stops with the shutter wide open or otherwise leaves the first frame of each scene blank or overexposed, then each scene must be cut apart and the obnoxious frame trimmed from the film.

Having thus analyzed and recorded description of each scene in the film, rewind it and then, with and of editing device or magnifier, inspect the film and cut apart each scene. On small slips

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of paper, make a note of the scene number, then pencil a brief description for each scene following that appearing on the description. Coil the film and place it in its respective compartment in the file or rack according to number.

The next step is to rearrange on paper, the order in which the finally edited scenes should appear. If the film was shot according to a script or scenario, then this should be followed in editing the scenes. But assuming that the film was shot "on the cuff" or at random, then its finally edited form will depend upon the ingenuity of the editor and the inspiration he gets for continuity from studying the film after its return from the laboratory.

On a sheet of paper, make a note of the scenes that are alike in content and action and which pertain to the same subject. Then, on another sheet, write the new arrangement of scenes as you wish them to appear for continuity. For example, suppose our film, before breakdown, contained the following scenes in the order shown:

- | Scene Number | Description   |
|--------------|---|
| 1            | John and Betty standing on lake beach—close-up of heads and shoulders.  |
| 2            | Betty coming out of water and advancing toward camera.  |
| 3            | Beach with people on it—long shot looking across lake towards mountains in distance.  |
| 4            | John in swimming—medium long shot from beach.   |
| 5            | John and Betty running into water and swimming—medium long shot from beach, taken behind them.  |
| 6            | Short shot one second in duration of Betty shaking water from her ear.  |
| 7            | John swims toward beach, reaches shore and starts running toward camera, exits in foreground at screen right. (Scene starts as medium long shot and ends in a medium close-up.) |
| 8            | John chasing Betty on beach—(medium shot—as camera panorams to the right to follow action.)   |

The following arrangement shows how these same scenes might be rearranged—*edited*—to make for smoother transition and to round out continuity of action:

- | Old Scene Number | New Scene Number | Description   |
|------------------|------------------|---|
| (3)              | 1                | Long shot of people on beach, looking across lake towards mountains in the distance. (This shot sets locale.) |
| (5)              | 2                | John and Betty running into water and swimming.   |
| (4)              | 3                | John in swimming.   |
| (2)              | 4                | Betty coming out of water.  |
| (7)              | 5                | John coming out of water  |

—running toward camera and exiting at screen right as medium close shot.

- |     |   |  |
|-----|---|--|
| (8) | 6 | John chasing Betty on beach as camera panorams to follow action.                                 |
| (1) | 7 | John and Betty standing on beach—medium close, of heads and shoulders—make a chemical fade here. |

In the new arrangement, the scene originally numbered 6—the short shot—has been discarded. The rearranged scenes now convey a slight story: John and Betty are visiting a lake resort in the mountains. The first scene sets the locale. The two decide to go for a swim. They both run into the water. Betty, finding the water too cold, decides to come out ahead of John who swims around awhile, then follows her. Observing Betty some distance away on the beach, John chases and finally catches her. The last shot of the two together—a closeup ending in a fade-out—serves to end the sequence naturally.

Thus by careful study of a roll of random vacation shots, a pleasing continuity was discovered that required only the time and patience necessary for cutting and rearranging of scenes to give it screenable cinematic form.

Next month we shall discuss the element of tempo or timing in film editing.

## Movie Frame Enlarger . . .

• Continued from Page 280

rollers are provided. These are sections of 1/2" wood dowel suspended on bent wire hooks which form the axles and which are attached by small staples to the wooden track members at either side.

The film is threaded into the track much the same as thread is inserted in the eye of a needle, and once in place, cannot be removed until either end is reached or, of course, unless the film is severed. With a pair of film rewinds mounted on a board immediately below the enlarger, the film may be transported rapidly back and forth, the rollers assisting smooth flow of the film in either direction.

Enlargement of a frame of film is made by projecting the image upon a piece of cut film placed some distance below. An adjustable shelf is provided for this purpose as shown in diagram A. This is made of plywood and the sides provide for 3/8" holes which correspond with holes of similar size bored along both sides of the base. Short lengths of 3/8" dowel provide pegs with which to secure the shelf at the desired distance from the enlarger, permitting it to be adjusted for various distances, according to size of enlargements wanted.



On the shelf, but not shown in diagram, are guides to hold the piece of cut film in place centered with the projected image of the movie film. The area within the guides is painted flat white in order to provide a miniature screen on which to project the film in selecting and focussing the frame to be enlarged.

Immediately below the film holder and transport is the enlarging lens and holder. Your projector lens may be borrowed for the purpose. A small wooden cleat with a hole bored in center to take the lens, holds it at required distance from film to project the image on the cut film below. Hole should be a tight fit—preferably made large and finished with a strip of cork or felt—in order to provide a snug fit and consequently easy adjustment and focussing of the lens.

Obviously, actual exposure of the piece of cut film must be made in total darkness, or with safelight illumination where ortho film is used. The easiest method is to line up the frame to be enlarged by projecting it in a darkened room on the miniature screen, then turn off the light long enough to insert a piece of cut film. With the film in place, turn the enlarger lamp on, exposing the film for the required interval. Then, extinguishing the enlarger lamp, transfer the exposed film to a light-tight box or paper safe provided for the purpose, there to be held until ready for developing and printing.

The interval of exposure will have to be determined by trial and error. However, the following facts will serve as a basis to start from. Using the lens from my Revere 8mm. film projector, I reduced size of opening, in order to increase sharpness of image, by placing over front of lens a single orifice diaphragm made from a pop bottle cap as shown in diagram B. Opening in this cap is exactly  $\frac{1}{8}$ " in diameter. A snug fit of cap over lens was provided by building up edges of cap with scotch tape as shown in the detail figure, diagram B.

With film shelf adjusted to a distance of approximately 8" from front of lens, I allow an exposure of 8 seconds by counting the familiar "one-thousand-and-one, one-thousand-and-two," etc., using  $2\frac{1}{4}$ " x  $3\frac{1}{4}$ " Eastman contrast process ortho cut film.

Just as in photography, the Weston speed of the cut film will determine the amount of exposure to be given in making the enlargement. As the "trial and error" method is the only dependable one by which to arrive at the amount of exposure, it follows that once an exposure figure has been established, the same film should be used thereafter.

The exposure required for Kodachrome frame enlargements will be longer than that required for black and



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white, and therefore it is advisable. when making test exposures, to run them for both black and white and color film—making a definite note of the number of seconds exposure required for each. While I found 8 seconds to be correct exposure for enlargements of black and white film, Kodachrome required an exposure of approximately 18 seconds. These exposures, of course, are for normally exposed movie film. Scenes that vary from normal density, i.e. are over or under exposed or those scenes which have a preponderance of bright or dark areas, require some compensation in the exposure interval.

Where the movie frames are sharp because of exceptional optical equip-

ment in the camera in which it was exposed, the cut film negative may be used in a photo enlarger to obtain projection prints larger than the normal  $2\frac{1}{4} \times 3\frac{1}{4}$  contact print. However, it has been found that the contact prints usually satisfy the needs of most of those interested in frame enlargements of home movie films.

After my enlargement negatives are developed, I make contact prints on Eastman Kodabromide E-4 paper. However, the amateur need not consider this phase of the work unless he already is equipped to do darkroom work. The exposed negatives may be placed with any photo finisher for developing and making the desired prints.

## Filters For Color Cinematography...

• Continued from Page 277

for the differences in color values of indoor and outdoor light sources where the opposite type film is used. If, for example, we use indoor type film in our camera and we wish to shoot pictures out of doors, we can do so by placing a suitable filter before the lens. This has the effect of altering the daylight entering the lens, making it the equivalent in color temperature to that of tungsten light or photofloods, and balancing exposure for the tungsten or indoor type color film.

When using Type A Kodachrome out of doors, the correct filter is the "Type A Kodachrome Filter for Daylight," which is the Wratten No. 85. When tungsten type Ansco Color film is shot indoors, the correct conversion filter is the Ansco No. 11. Exposure will be about 50% greater than on daylight film.

Note, moreover, that these two filters are not interchangeable! Type A Kodachrome is balanced to photofloods of 3400 K. color temperature; Ansco Color film to light of 3200 K. This means that the one must have a filter which converts daylight to light of 3400 K. color temperature, and the other, to 3200 K. The difference is enough to result in disappointment if the wrong filter is used. Harrison Coralite filters are also available for both cases. The opposite application is also possible. We may shoot regular or daylight type film under tungsten light, by employing before the lens an appropriate filter made for the purpose. This compensating filter, bluish in tone, alters the color values of tungsten light to approximately that of natural daylight.

This procedure, however, brings with it some sacrifice in speed of the daylight type of film. When we use this film with tungsten light, with the appro-

priate filter, we have the combination of the very small amount of blue in tungsten light plus the lower blue sensitivity inherent in the daylight type film, making speed of the blue sensitized layer of the emulsion relatively low. The red and green layers of emulsion are also affected by use of the filter; in other words, overall speed of the film is reduced on a par with the blue sensitive layer. Hence, the speed of daylight type color film, used with tungsten light with appropriate filter, is lower than that of tungsten type film used in daylight, although tungsten type film used in daylight, with recommended filter, is just as fast as the daylight film.

Obviously, then, the use of daylight type film with tungsten light is not particularly recommended; but when it must be so used, the bluish Kodachrome Filter For Photoflood is the one to use with regular Kodachrome, and the Ansco No. 10 filter where daylight Ansco Color is employed.

Again it should be remembered that the two filters are not interchangeable, or serious disappointment will be encountered. The Kodachrome filter is a greenish blue, the Ansco a purplish blue. Excellent filters for both applications are available from Harrison & Harrison. In a series of some hundreds of tests made by the writer with experimental filters furnished by Harrison & Harrison, results were finally obtained which were so well balanced that the results on daylight type Ansco Color under tungsten light were better than on tungsten type film under the same circumstances. However, this was an extreme case, which could not always be duplicated under practical conditions.

To sum up, tungsten type film in daylight, with a filter, is almost as fast as daylight type film; but daylight



type film in tungsten light, with a filter, will be four, six, or even eight times slower than tungsten type film. Obviously, then, for the amateur who wants to load his camera with a single film suitable for all occasions, indoor or outdoor, the best choice is tungsten type film, with a filter for outdoor shots.

Two sets of pale correction filters are available which every serious amateur should acquire sooner or later. One is a set of filters originally put out by Eastman to accompany that firm's color temperature meter, but now available separately, as a set. This consists of four bluish filters, CC 3, 4, 5, and 6, and three yellowish, CC 13, 14 and 15. The other set is primarily intended for color printing, but is also useful for general exposure purposes. This consists of three tints of yellow, CC 23, 24 and 25; three of magenta, CC 33, 34 and 35; and three of cyan, CC 43, 44 and 45.

For example, the CC 13 will convert photoflood light to a good equivalent of 3200 K. making it possible to expose tungsten type Ansco Color to photofloods. Daylight film may be exposed to Daylight Fluorescent lamps if a CC 33 filter is placed before the lens and a CC 23 will do the same for white flame carbon arcs. To use 3200 K. lamps with Type A Kodachrome, add a CC 4 filter. For White Fluorescent lamps on Type A Kodachrome, employ a C 34 filter; if tungsten house lights are used, a Wratten 78B will convert them to a reasonable facsimile of photoflood. When White Fluorescent lamps are used with Ansco color, the correct filter is a CC 25 plus a CC 34. Another suitable filter for exposing tungsten type Ansco to photofloods is the Ansco UV-15; for photoflash, the Ansco UV-16 or the Wratten 2A.

Some of these are of interest to the serious amateur cinematographer because they are useful for dealing with the small variations in the color of light at various seasons of the year, different hours of the day and in different altitudes and latitudes where the light may be too bluish or too warm.

Their greatest usefulness, of course, is in conjunction with the color temperature meter, but a little judgment in their use will make them extremely helpful at all times, even without such an auxiliary instrument.

Another very useful corrective is the haze or ultraviolet filter. Under certain circumstances, such as considerable altitudes, near the water or in snow scenes, there may be a great deal of ultraviolet light present. The same is true when there is general haze or overcast. This ultraviolet light is invisible to the eye, but it is strongly recorded by the blue sensitive layer of the color film which reproduces it as a bluish or

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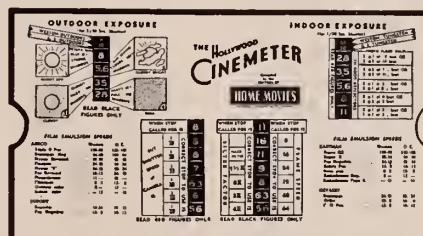
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purplish haze. This is rarely desirable, and under any circumstances where the presence of such harmful radiation is suspected, use of a haze filter is strongly urged. This can be, for example, a Kodak Wratten gelatin No. 1, 2 or 2A, which are practically colorless to the eye but strongly absorb unwanted ultraviolet radiations. Also suitable are the Ansco UV-15, 16 and 17.

A filter increasing in popularity with color filmers is the type IB Pola Screen which can be used to deepen blue of the sky where the camera is focussed upon sky areas in a direction at about 90 degrees to the sun. Since a large share of the light which comes from this part of the sky is polarized, it may be absorbed by the Pola Screen at a suitable angle, resulting in a deep blue sky without affecting the light from other objects within the scene.

Moreover, the IB Pola Screen is tremendously useful in getting rid of unwanted reflections, just as with black and white film. It is interesting to note, too, that only the IB Pola Screen is sufficiently neutral in color for use with Ansco Color.

It is generally true that when the

light is strongly off-color, the eye of the experienced cameraist will often be aware of it. Provided with suitable filters, he can obtain a reasonable idea of the effect of correction by simply observing the scene through the pale correction filters held to the eye.

In closing, and without going into detail, it should be mentioned that filters are only one way in which color may be affected, since over-and-underexposure and variations in processing can also make the balance bluer or more yellowish. Lest this appear to contradict the statements made in the beginning, let us hasten to add that filters offer the only method of practical, constant utility. Purely as an amusing stunt, the writer has exposed daylight film to tungsten light with *no* filter, then altered the composition of the first developer so as to end up with a perfectly balanced color shot.

However, there are enough problems for the beginner in color cinematography without seeking new ones, and it is infinitely preferable to standardize exposure as rigidly as possible, altering color balance at will by means of filters.

## Scenario For Three . . .

• Continued from Page 279

mination back to gate and reenters yard.

SCENE 18—Medium shot—same camera setup as for scene 11. Start camera as agent walks up to man smiling. He looks up with surprise. She speaks sweetly:

TITLE: "Oh, I forgot to tell you; with each book you purchase I give a special premium—a kiss!"

SCENE 19—Same as scene 18—agent finishes speaking. Man reacts.

SCENE 20—Closeup of man reacting with interest to agent's statement. He appraises her even more closely now, indicates interest. He speaks:

TITLE: "A kiss? What can I lose! Sure I'll take a book—gimme two! How much . . . ?"

SCENE 21—Medium close shot including man and agent. She holds up two fingers and says:

TITLE: "Two dollars."

SCENE 22—Medium closeup of man taking bills from pocket and handing them toward agent out of scene.

SCENE 23—Same as scene 21. Agent takes money, gives man two books from open brief case. He fumbles books nervously, anticipating the kiss, and the agent offers him her lips. They kiss. Fadeout or lap dissolve to—

TITLE: "One hour later—"

SCENE 24—Closeup of pile of books on lawn. Camera pulls slowly back to (or cut directly to—)

SCENE 25—Medium shot—young

man seated on lawn close to stack of books. The agent is on his lap in embrace. They break for a moment—and here is revealed the young man's lipstick smeared face—then they kiss again as camera fades out or lap dissolves to—

TITLE: "8760 hours or one year later . . ."

SCENE 26—(Remainder of the action takes place indoors, although it could be staged on a lawn swing, etc., on the front porch of a home different from that used in preceding scenes.) Tight closeup of feminine hands knitting a tiny bootie—wedding and engagement ring prominent. Camera pulls back to:

SCENE 27—Full closeup of agent knitting. She is reclining lazily on a divan, leaning against man who does not fully show in this closeup.

SCENE 28—Closeup of man (but excluding agent) on divan reading a book.

SCENE 29—Tight closeup of book in man's hands showing title: "How to Raise a Baby."

SCENE 30—Medium close shot of the couple on divan—man reading, agent (now his wife) knitting. Agent sighs, looks up into man's face lovingly, snuggles closer to him. He looks down at her, smiles, then resumes reading as camera fades out or lap dissolves to:

TITLE: THE END.

The ideal locale for the opening sequences is a nicely landscaped yard,



fenced in and complete with a gate. As the garden setting can enhance the story considerably, it is suggested that a suitable location be sought among neighboring homes where one's own home falls short of the description.

The story affords opportunity to use trucking and dolly shots effectively and

here a child's express wagon, a perambulator or other solid four-wheeled vehicle may be employed to gain this desirable camera effect in scene 24 and again in scene 26.

And don't forget—when you have completed the picture, send it to Home Movies' editors for review.

## Flight Analysis Filming . . .

• Continued from Page 290

ric analyzer" was developed by the W. & L. E. Gurley Company of Troy, N. P.

The photographic records include more than the picture of the airplane. Each time the shutter clicks, a second lens system takes a picture of a small panel which is integral with the camera and which includes instruments for indicating wind velocities and wind directions. The panel also includes a stop watch, a device for counting the number of exposures, and a replaceable card upon which other pertinent information can be written. The stop watch indicates time intervals of 0.01 second.

The direction of the camera in azimuth is also photographically recorded through a special lens system which sweeps past a fixed, circular scale so that, in each picture, the angular position of the camera is recorded. The wind velocities and directions are electrically transmitted to the camera from the anemometer-weather vane unit.

The camera unit includes a precise leveling arrangement so that the axis of rotation is maintained in a precisely vertical position. Two sighting arrangements also are included. One of these, termed a coarse sight, is used to follow the airplane while the telescopic sight is provided so that, in a limited sense, the camera unit may be used as transit for its precise location. Two exposure times may be selected: (a) Two exposures per second, or (b) four exposures per second. Each camera with its related equipment can be used independently and at different locations when the optimum flight path can be followed.

When conditions prevent a precise location of the camera with respect to the flight path, as in the case of seaplanes or flying boats, two cameras and related equipment are required. These are located between 1500' and 2000' apart and are electrically controlled so that simultaneous pictures are obtained by each camera. In this case, the control units are electrically interconnected so that the entire equipment can be started or stopped by the operator of either one of the cameras. Telephonic intercommunication between the cameras is also provided. Each camera accommodates 100' of 16mm. film and two frames are exposed each time the shutter clicks.

Three lens systems are employed. The

main lenses which photograph the airplane are carefully matched. These have a focal length of 4.25" and a speed of F/4.5. The second and third lens systems photograph the instrument panel and the azimuth scale. The exposure time is 0.005 second.

The projector incorporates a screen divided by vertical and horizontal lines in such a manner that the position of the projected image of the airplane on the screen immediately determines the distance that it has traveled and its height. This screen, in effect, represents the plane of the flight path in reduced scale, and is of sufficient length and height to accommodate the range of the recording equipment. Provisions are made for moving the screen in a horizontal direction such that the projected images of the markings of the azimuth scale of the camera unit line up with corresponding vertical lines on the screen. The projector head is supported on a slideable mount to provide an adjustment of the magnification factor. This is necessary to compensate for shrinkage of the screen or film. The pictures are projected down upon the screen through a tilting mirror such that the zero height reference of the projected picture may be adjusted to line up with the corresponding markings of the screen. Electrical film advance in either direction is provided and the entire arrangement is mounted on a table for its convenient operation.

## Business With A Future . . .

• Continued from Page 278

printed and embarked upon the business of 'showing movies for money.' I started a movie service among the Catholic schools of the city, showing features as well as educational pictures. All this on my spare time, of course, for I held to my old job, sandwiching in the film screening commitments as best I could.

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my business of showing 16mm. films which had by then grown enormously.

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The producers and distributors of theatrical motion pictures have been quick to see the possibilities of extra dividends in 16mm. exhibition of their pictures and today, every major studio's

pictures, with few exceptions, ultimately become available in 16mm. sound. Theatrical films, however, are not the sole supporting medium for the 16mm. exhibitor. There is the school and church field, with its ever-widening horizon, requiring educational films presentation. There is the field of advertising and exploitation film exhibition with unlimited possibilities both for expansion and profit, just waiting for far sighted exhibitors to take hold and develop its destiny.

The returning service man, his vision greatly broadened by almost daily contact with motion pictures while in service, will be among the first to recognize the opportunities for a business career in the field of 16mm. showmanship. When civilian production is again resumed and sound projectors, films and accessories become more plentiful, the 16mm. roadshowman with his established circuit, and the commercial 16mm. projectionist are certain to find plenty of virgin territory awaiting development.

## Reviews of Amateur Films...

• Continued from Page 270

interest would have been increased immeasurably.

The entire picture appears to have been filmed on heavy overcast days, giving an overly sombre tone to the scenes. The film record concerns three hunters and their dogs who go into the fields and woods in quest of rabbit. They travel up hill and down dale with their dogs, vainly attempting to flush out a target for their guns. Two or three times, however, a rabbit is spotted, the dogs give chase, a gun barks, and the rabbit bagged.

The scenes have been put together for the best possible continuity, but, as this picture demonstrates, it takes something more than footage to make an interesting movie. As a record of the event, however, undoubtedly the film as it stands will suffice. However, interest in the action could have been heightened considerably had the filmer developed a comic bit of business in the action as a running gag—simple business such as one of the party (purposely made the fall guy for the occasion) invariably catching his trousers on the barb wire whenever climbing through fences, or always failing to load his gun, after a shot, resulting in his quarry getting away each time he has him in his sights.

The titles, evidently a commercial job, are splendidly done and carefully edited.

Mr. Hardesty, and others whose films are dissected here for their faults, must not despair of this criticism. It is intended to be helpful to others as well

as themselves. Home Movies reviews here the mediocre as well as the excellent films submitted for criticism, as an educational service to its readers. Hardesty's film easily deserves the 2-Star Merit Leader awarded it, and should he follow, in his future movie making, the suggestions given above, we are certain that with his camera skill, his next picture will appear in the 3-Star class.

## Editors Judge A Contest...

• Continued from Page 282

fire scenes in another entry, a good short on the opening of a moonflower done by time lapse procedure, several family vacation trips, and a short on the Ice Follies.

The judges felt that calibre of the entries was above average. Gone were many of the usual beginner's mistakes such as excessive panning, subjects out of focus or badly framed, etc. In general, the films gave evidence that the basic techniques of movie making were quite well mastered, with what shortcomings there were existing primarily in continuity and editing.

Practically all of the films were in color, although this fact had no influence on the judging, since the editors were asked to judge the films on general photographic excellence first, story or continuity second, and general appeal



third. Although the grand prize winner easily won that position, the other awards were not easily arrived at. It is difficult, in judging films, to compare a story of a dog with the construction of a home, or the happenings of a baby's day with a trip into Canada. In such instances, a judge must consider: "How well has the photographer accomplished what he set out to do?"

Filming and judging the pictures were only the preliminary phases of the Minneapolis Cine Club's first annual contest. Probably, for most members, the highlight was the club's Annual Spring Show held on May 4th at which time the prize winning films were screened for members and an impressive audience of friends, and at which time, award of trophies was formerly made to members who produced the films.

## Experimental Workshop . . .

• Continued from Page 289

finder in place so that it can be moved easily.

The field in the ground glass of the finder is masked off to compare with that of the regular camera viewfinder. This is done by comparing the area with that seen in camera finder, then marking the area on the ground glass with ink or masking off the area with opaque scotch tape.

With this finder in use, it is possible to focus camera upon persons unbeknown to them by pointing camera in their direction at waist level and looking into finder, facing in a different direction.—*Newell M. Brown, Los Angeles, Calif.*

## Film Storage

A temporary means for storing a number of 50 foot reels of 8mm. film is the familiar round ice cream carton. If a used carton is obtained for purpose, wash and dry it thoroughly, then place a small quantity of dry rice in bottom as a conditioner. Make a cardboard disc that will fit snugly inside carton, perforate it, then force it down into carton until it reaches the rice. The reels may then be placed inside. A pint size carton will hold six reels.—*Robert A. Birdwell, Lynwood, Calif.*

## Closeups . . .

• Continued from Page 291

recommended as a vocational guidance subject.

**FATHER HUBBARD**, one of the first explorer-lecturers to produce his own lecture films, is currently enroute to Europe where he will confer with im-

portant personages, and later film material for a new series of films dealing with the problems of rehabilitating devastated Europe. In this project, it is reported, Father Hubbard will use Ansco Color film exclusively.

★

**FANCHON ROYER**, long a specialist on 16mm. documentaries of Latin American life, has returned to Mexico City for an indefinite stay where she will produce a new series of films in Kodachrome, employing Luis Osorno Barona, eminent Mexican 16mm. cinematographer, to handle the photography.

★

**EASTMAN KODAK** have announced their adoption of the standard "speed indexes" of the American Standards Association to indicate the speed of various films. The A. S. A. speeds are based on the "average gradient" method developed by Eastman, and it is expected that all meters will use the system after the war. The numbers vary somewhat from the present Weston ratings and run in a 25, 50, 100, &c., series. For average scenes in average bright sunlight the speeds are the reciprocal of the shutter speed when working at  $f/11$ ; that is, with Panatomic X with a speed of 25, the exposure for the average above is  $1/25$ th second at  $f/11$ .

The elimination of the many speed rating systems that have hitherto been found on meters will do much to simplify the photographer's work and improve results.

## Barona - - 16mm. Filmer...

• Continued from Page 291

Yucatan, Mexico, and has won extensive praise for unusualness of subject and quality of color photography.

In crediting Mexico with a priceless contribution to the good neighbor policy through the medium of films, due credit must be given Luis Osorno Barona for the part his skillful camera work played in making these important color films so successful.

### ON THE COVER

• **SYMBOLIZING** the dream of vacationers this month is Denney Plumlee tossing a flapjack midst the pine needle and wood fire aroma of the great outdoors. Plumlee, Texas movie amateur, came to Hollywood to break into animated cartooning and study dramatics. M-G-M saw his screen test, and role in forthcoming western feature may follow.

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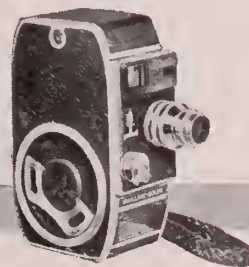
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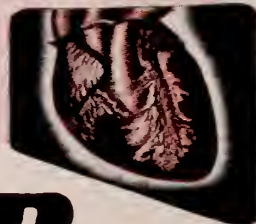
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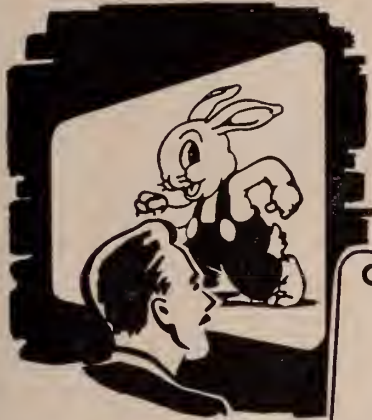
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★ HAVE you a perplexing problem in photography, editing, titling, or processing of home movies? Then tell it to the editors. This "problem untangling" service is free to every reader of HOME MOVIES. Where answer by mail is desired, enclose stamped addressed envelope with your letter.

### CAMERA-PRINTER

Q: How can I use my camera as a printer for making duplicates of my films?  
—A. Damonte, San Jose, Calif.

A: Thread your positive and negative films, with emulsion sides in contact, in your camera, same as with regular film. An extra spindle must be provided for the second film plus an extra take-up—something you can easily devise—or you can wind the two films together on the supply spool.

To expose, point lens skyward, away from sun, or use a low wattage bulb close to lens with lens set to focus at infinity. Short tests will have to be made to determine amount of exposure necessary to net proper contrast.

### IMAGE NOT SHARP

Q: Have been shooting positive film recently and note results are not as sharp as in films previously exposed. Camera, lens, exposure meter, etc., remain the same as when better results were obtained. Scenes filmed on bright, sunny days are sharper than those exposed at f/3.5 or under photoflood lights. What is my trouble?—G. Herman, Buffalo, N. Y.

A: The degree of sharpness invariably depends upon quality of camera lens and care exercised in setting focus at time shot is made. Your scenes filmed in bright sunlight naturally will be sharper than those filmed at the wider stop of f 3.5 because greater depth of focus is obtained when shooting at a smaller f stop. If further tests with all exposures made in bright sunlight still produce unsharp results, would suggest you send camera to factory for checkup.

### FILM SHOT IN REVERSE

Q: I have filmed several reverse action scenes with my camera upside down, later splicing the film turned end for end. When projected, these shots are out of focus, obviously because emulsion is on opposite side of film from that in rest of the reel. Is there any way this out of focus condition can be avoided during projection?—M. K. Gifford, Lockport, N. Y.

A: As far as we know there is no remedy nor easy method for circumventing the trouble stated, except to have all the film on the one reel reversed so that all emulsion surfaces are on the same side. This is not, always

• Continued on Page 348

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## CONTEST RULES

1. This contest is open to all individuals who are not professional motion picture producers. Any officer or employee of International Theatrical and Television Corp., members of their families or any of the judges are automatically excluded from entering.
2. Films can be made on any millimeter stock, except 35mm inflammable stock. They may be in black and white or color; they may be silent or sound. No films with sound on discs will be accepted, and no films, or any part thereof, for which monetary compensation has already been given.
3. Films of any length, that meet the other requirements will be accepted.
4. Films falling into any of the following categories will be acceptable: dramatic, story, or entertainment films; travel films; nature study films; record films; religious films; educational and scientific films; documentary films; historical films; family films; industrial films, etc.
5. An individual contestant may submit as many separate entries as desired. Each entry, however, must be accompanied by an individual entry blank or reasonable facsimile thereof, and each film must bear the name and address of the contestant on both the film container and on the film reel.
6. All entries in the contest must be forwarded to International Theatrical and Television Corp., 25 West 45 Street, New York 19, New York by prepaid parcel post express, or messenger. I.T.&T. will return to the contestant, all, except the eleven prize winning films, as soon after the contest judging as is possible by prepaid express. All entry blanks must be sent by 1st class mail.
7. All contestants entering films from outside the United States must pay duty, forwarding charges, and taxes, if any, in sending and receiving of film.
8. Although every reasonable care will be exercised by I.T.&T. and its agents, in the handling of contest films while in the company possession, I.T.&T. cannot accept responsibility for the loss of, or damage to, films submitted.
9. The films winning the eleven prizes shall automatically become the property of International Theatrical and Television Corp. and I.T.&T. by the payment of \$10,000 for the first prize and royalties for the following ten prizes, which royalties shall be comparable with the common practice in the industry, and shall be 50% of the net sales revenue less cost of prints, censorship, music, sound, and recording royalties, take over all further rights to the picture. I.T.&T. reserves the right to re-cut, re-edit, etc. all selected films. I.T.&T. further reserves the right to stop distribution of these films at the end of two years from the date of contest closing.
10. Submission of an entry in the contest shall constitute an agreement on the part of the contestant to abide by these contest rules and regulations. It shall further be understood by the contestant that the decision of the judges is final and that neither I.T.&T. or the judges can undertake to engage in any dispute regarding this decision.
11. The contest shall be open on July 1, 1945 and shall be closed on July 1, 1946. All entries must be received in the office of International Theatrical and Television Corp. on or before July 1, 1946.

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Attention all amateur motion picture producers! Here is the chance you've always wanted. Now your own motion picture can earn you big money — and all the glory that goes with being a producer of a commercially distributed film.

Anyone may enter. There's nothing to buy and nothing to sell. Your production may be on any subject — any length!

Why this contest? To stimulate and help develop better amateur motion picture production!

Ten internationally famous judges will select the winners. Names of judges will be announced shortly.

Get started now! The contest will close July 1, 1946, and all entries must be received prior to that date. Write I.T.&T. Contest Editor for complete details and your entry blank today.



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# SEVEN NEW TITLES with continuity ideas!

By EDMUND TURNER

A MOVIE MAKER may have film and every ambition to make a picture, but too often the element lacking is a good story idea. Every picture, drawing or photograph suggests a story to those with imagination. But with this new series of titles one needn't call too strongly upon his imagination. There's a story already sketched for each one.

If there's one that appeals to you, all that is necessary is to enlarge upon the suggested story idea, develop it into a scene-by-scene shooting script and shoot. The colorful title, of course, will appropriately introduce your story. The titles are designed for use in typewriter titlers using 5 diopter auxiliary lenses at an eight-inch focusing distance.



**SISTER'S DIARY** furnishes the motive for a movie involving her kid brother who sneaks into her room to peek into her treasured book of notes. As he reads—the paragraph being shown in close-up—the scene fades or dissolves into the action: a day at the beach with boy friend; on a picnic; a ride into the country; etc.

Suddenly sister enters the room, catches brother redhanded, chases him out, and locks the door. She opens diary and thumbs over its pages, dreamy eyed. Presently she takes her pen and makes another entry in the book: "June 7th—Haven't seen Dick for 24 hours. Seems like ages! I can hardly wait until he calls again." There's a knock on her door. Sis opens it, to be greeted by boy friend.



**THIS TITLE** suggests picturing the routine of getting the children off to bed each night with one child "starring" in the action. After reading bedtime stories then tucking children into bed, father and mother both fall asleep in their easy chairs in the living room. One child reappears in the living room, calling to mother for a drink of water. Observing her parents asleep, she decides it's up to her to close up the house for the night. She winds the clock, puts out the cat, turns out all but one light, then awakens her parents, admonishing them to go to bed, imitating the expression of her elders—even taking her daddy by the ear to hasten him off to bed.



**SUBJECT TO** endless comic treatment is the theme of your first movie-making efforts. Begin with the purchase of camera and projector, which scene you can stage in a photo store or in your own home, then follow with a few scenes showing you making movies, processing them, then editing and titling and projecting them.

Climax is the screen results. With family and friends assembled in the living room, projector is started. On the screen there unfolds all manner of errors: double exposures, subjects upside down, blank scenes, shots in which subjects' heads are "cut off," and, of course, extreme rapid panning. When lights go on, show film on floor as result of faulty take-up reel, with family cat snarling it beyond hope of salvage.



**A SCREEN QUIZ** is a novel form of home movie entertainment and a reel of movies made for the purpose can be screened again and again, furnishing fun for new groups. Start the reel with a subtitle: "What city is the motor capital of the world?" and follow it with a short sequence of scenes made within the city in question. Avoid filming well-known landmarks and scenes too familiar; rather, attempt to include in the scene's composition just a suggestion of some landmark, as for example a shot made in Washington, D. C., with just the tip of Washington Monument showing above the trees in one corner of the scene. Filming scenes in this manner will provide interesting play for your compositional skill.



**BABIES**—all kinds—make interesting pictures, more interesting movies. The idea behind this title is to provide a basis for assembling a collection of shots made of babies: children, puppies, kittens, baby birds, lambs, etc., with the closing statement in subtitle that "... it takes all kinds of babies to make a world!"

Don't overlook the endless opportunities to inject humor in every shot, rather than filming the "babies" in commonplace poses. Wait for baby daughter to strike an odd pose such as playing with her toes. Film the lambs feeding from a nursing bottle; the puppies nursing on the mother; the kittens toying with a spool on the floor; etc.



**THE IDEA** behind this title closely follows that of the title above, except that it suggests a collection of shots of how various animals feed. Begin your picture with a shot of mother and small daughter visiting a farm, for example, and the child being told about the cow nursing its calf. "All animals carefully feed their young to make them big and strong," a title states to emphasize the idea with the child. Over a period of time, scenes can be made showing other animals and wildlife at feeding time: birds feeding their young; kittens and puppies nursing; etc., closing the reel with a shot of children eating, with special educational emphasis on the fact they leave nothing on their plates.



**THERE'S ONE** at every party—the practical joker who invariably winds up the butt of his own jokes. This suggests a movie to be filmed at a party, picnic, or other gathering where a little horseplay will add hilarity to the occasion. Show a character going through a lot of his nonsense: frightening the women with imitation snakes or mice; switching sugar with the salt; trying on the women's hats; giving out trick cigars; etc. In the end, the trickster suffers from like treatment: in the exchanging of cigars, he gets the "trick" stogie that explodes in his face, just as he sits down upon the collapsible chair. As he strikes the floor, somebody trips and spills a pitcher of water or other liquid in his face, and as he attempts to rise, he bumps his head against a cream pie, being held by another person, bringing it down upon him as the picture ends with a fade.



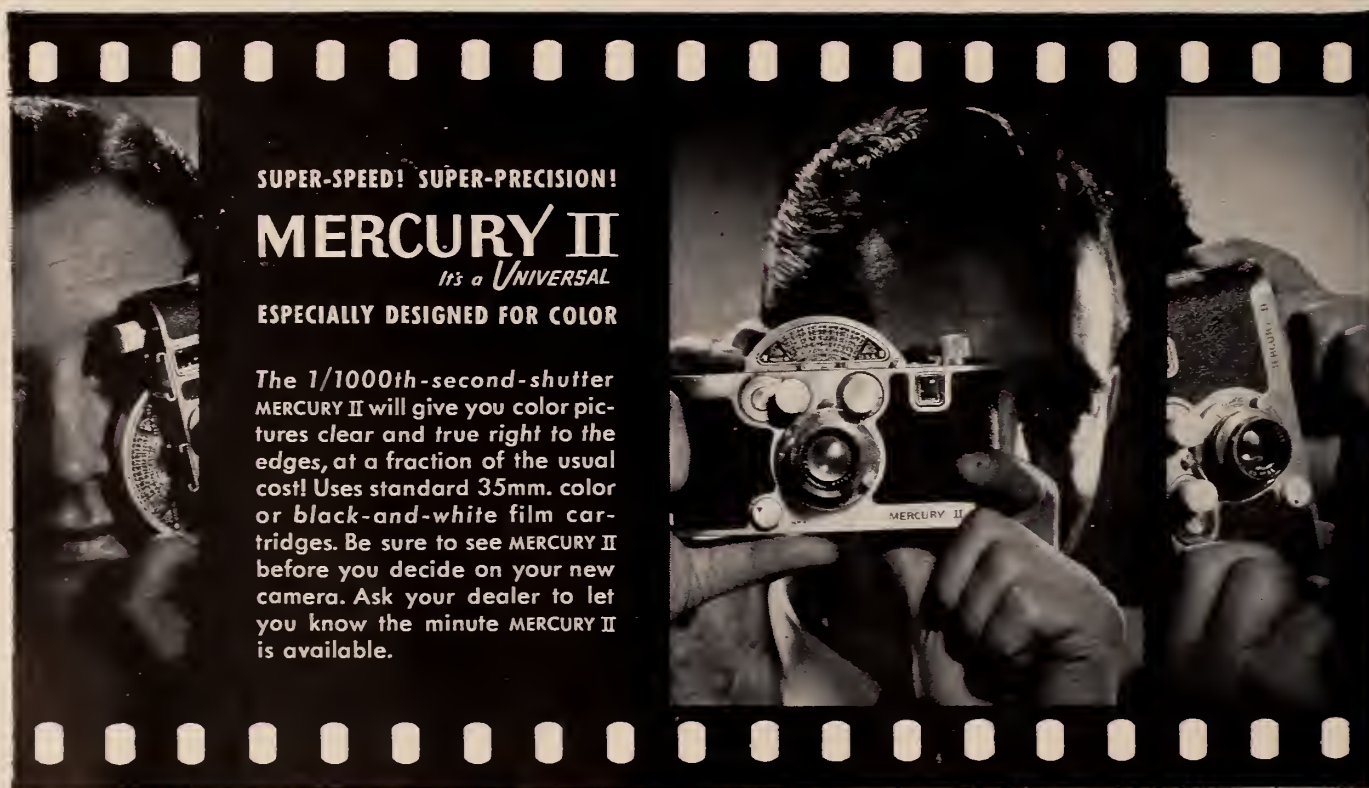
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• Enlargements from frames of "Cavalcade of America," 16mm. Kodachrome film documenting industrial, economic and cultural life in the United States. Photography is marked by consistent exposure and excellent composition which ranged from oil wells to New York's Time's Square and included beautifully photographed scenes in many of the nation's important recreation centers.

# Documenting America

Harley Bixler's Long Cherished Movie Idea Becomes An Important Informational Film For The U. S. State Department

By CURTIS RANDALL

ONE of the few amateur-made 16mm. films chosen by the government State department for informative and cultural display abroad is "Cavalcade Of America," filmed by Harley H. Bixler of Schenectady, New York. This picture, of which a number of duplicate prints are being distributed by the State department in both Europe and Latin America, is the kind of filming adventure most amateurs dream about.

Mr. Bixler long had anticipated a cross country excursion which would open up vistas for his movie camera. A few years ago this opportunity presented itself, and he and his family began a liesurely automobile tour which ultimately was to cover a total distance of 13,000 miles and take them through 25 states from the Atlantic to the Pacific.

This tour did not begin without definite plans for making movies. Actually



• Harley H. Bixler of Schenectady Photographic Society who traveled 13,000 miles through 25 states to film "Cavalcade Of America."

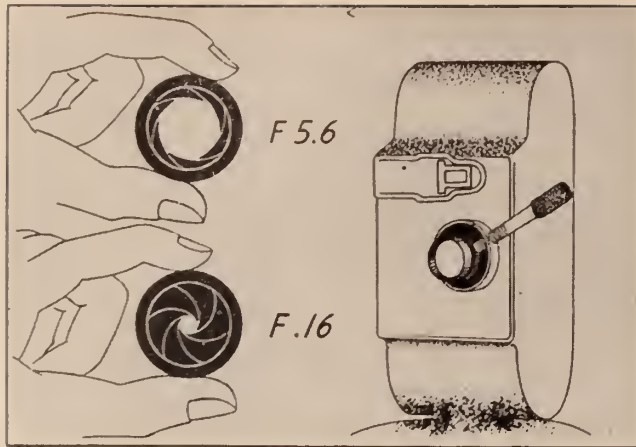
the incentive behind it all was Bixler's ambition to make a documentary film glorifying America—its industrial, cultural and economic advantages.

"My family and I previously had traveled considerably throughout the United States," said Mr. Bixler. "We long had planned on a trip involving a large part of the country. In deciding on the movies we would make on this trip, the thought occurred: 'Why make this just another travel picture? Why not tell the story of our country?'"

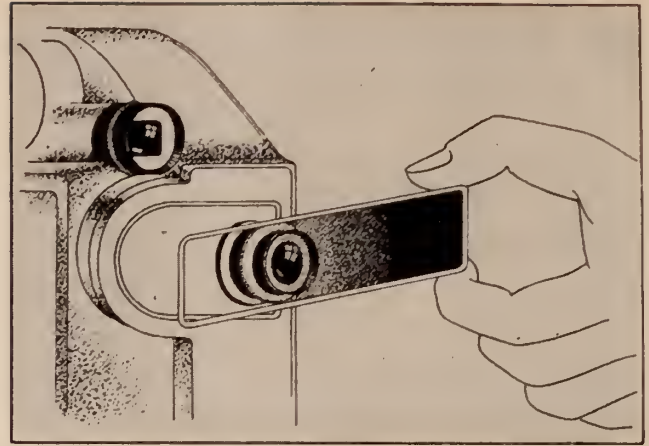
"Cavalcade of America" was filmed in 16mm. Kodachrome. Mr. Bixler used a model 70-D Bell & Howell camera equipped with a special 4-lens turret, windback and frame counter which he designed and built himself. The picture,

• Continued on Page 345





• Fig. 1—Simplest method for making fades requires only closing or opening the lens iris when filming the beginning or end of a scene. This may be done by slowly turning iris control ring—the knurled ring by which you set the exposure.



• Fig. 2—Best known gadget for making fades in home movies is the fading glass. It consists of a piece of optical glass, about 1 1/4"x4", graduated from crystal clear to full opaque. This is drawn across the lens as the camera records the scene, gradually increasing or reducing light.

# Three Easy Ways To Make Fades . . .

Fades Give An Important Modern Touch To Your Movies; Here's How To Make Them . . .

B y W A R R E N C A R I N

## • For The Beginning Amateur

**W**HEN your home movies script reads: "Scene 1—fade in on Mary coming towards camera . . . etc.," do you begin the shot with a fade, or just skip it? Some amateurs continue to avoid this simple but very effective device in their picture making simply because they have never attempted to make a fade.

Actually, making a fadein or fadeout is as simple as pressing the exposure button of your camera. As illustrated on this page, there are three simple ways to make fades without employing expensive gadgets or attachments. First, there is the fade made by manipulating the iris diaphragm of the camera lens—closing down lens to the last stop to gradually black out the scene, or opening the lens up to the established normal  $f/$  stop to fade in.

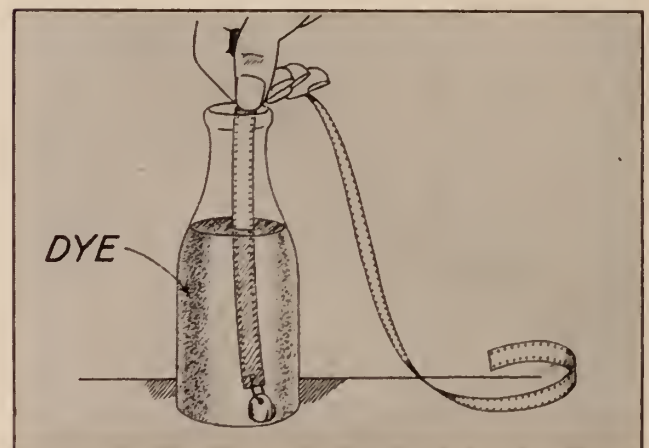
Obviously, this trick cannot easily be done with the camera hand held. One hand must be free to manipulate the lens and this can only be done with the camera mounted on a tripod. In order to ease the operation while working be-

hind camera, a lever can be devised and attached to iris adjustment ring of the lens as shown in Fig. 1.

This effective gadget consists of a ring cut from a plastic or thin gauge metal tube larger in diameter than the iris ring. A hole drilled in the side and tapped takes a long machine screw which serves the combined use as lever and means for securing a ring to the lens. In addition, some amateurs have provided a stop pin which may be adjusted to stop the lever at the desired  $f/$  mark, making it unnecessary to crane one's neck in watching lens while making sure it is opened up to the proper stop in executing a fadein. Here, it is important to open up the lens to exactly the  $f/$  mark previously established as normal for shooting balance of the scene.

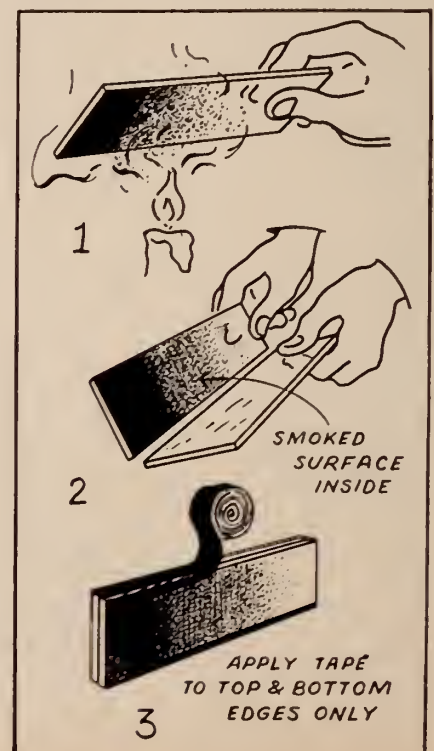
To make a fade by this method, it is necessary to shoot the scene at  $f/8$  or better for satisfactory results. Shooting at  $f/11$  or  $f/16$  allows insufficient latitude for executing fades. To fadeout,

• Continued on Page 342



• Fig. 3—Chemical fades not only are simple to make but afford a means for inserting fades omitted during filming but required in the editing of a picture. Commercially available for just this purpose is Foto-Fade.

• Fig. 4—Amateurs can make an effective fading glass with two pieces of glass, smoking surface of one, then binding two pieces together as shown below.



# TEMPO IN EDITING

Knowing When And How Much To  
Shorten A Scene Insures Well  
Edited Home Movies . . .

B Y D . L I S L E C O N W A Y

## • For The Advanced Amateur

**I**N LAST month's discussion of film editing, we dwelt upon the tools necessary for the job and demonstrated how a simple sequence of vacation shots should be edited to gain maximum continuity. In this article we will take up the subject of tempo or timing, a necessary element of successful editing.

Probably the best way to study the application of tempo in motion picture continuity is to carefully observe methods of the expert studio cutters on theatre screens. Next time you attend a movie theatre, forget, for a moment, the unfolding drama of the film and concentrate on its mechanical construction.

Notice the rapid flow of "cuts." Note how the editor has proceeded from long shots to medium shots to closeups in the various sequences—how he has "italicised" important detail with closeups filling the screen. After the establishing long shot, to set the locale or a mood, note how the ensuing action is depicted, with the camera just as close to the players as possible.

You will probably observe, too, how the picture is broken up into a large number of short "takes," each a stepping stone to the scene that follows. By this time the mechanical means employed to keep the action growing in interest will be obvious. The quickening pace established in each sequence, by the studious altering of length of each cut, is what gives the timing to the action that builds and holds your interest.

A general rule that may be applied, as to length of a scene or "cut," is to make it run on the screen only as long as necessary to enable comprehending the action. Generally speaking, long shots of scenic subjects require more time for the eye to rove and absorb the points of interest. Such cuts must necessarily be longer than shots made closeup where the eye immediately perceives the details. To prove this to yourself, take one of the popular picture magazines and note how much longer you will look at an interesting long

range scenic photo than a closeup photo of a person or subject.

Obviously, a motion picture composed of nothing but long shots, all of equal footage, would be dull indeed, and if you shoot your scenic vacation or travel film in this way, a very mediocre picture will result. Therefore, before one can do much about cutting for tempo, he must have the material to do it with—footage made with the camera at varying distances; in other words, with the subject filmed in sequences of long, medium and closeup shots.

With several shots of the same scene or action made from different camera positions or angles and carefully edited, the result is a sequence equalling in length one long shot of the same subject, but the individual length of each cut would be brief—just long enough to identify its place in the continuity. If a cut fails to follow the action to the last step, the mind's eye will carry over the impression so that ensuing scenes will join together smoothly.

It is with the story film or photo-

play that the element of tempo is vitally important. Where tempo is employed chiefly to build and retain interest in the scenic or documentary film, it is the key to motivating the story as a whole in the photoplay.

Editing isn't a technique to be displayed alone in the post-filming procedure at the cutting and splicing board; it has its beginning in the planning of the picture and later as it is being filmed. Unless the picture is photographed with an eye to its eventual editing, the editing of it cannot be successful as measured by picture standards of today. It is essential therefore that specific actions and sequences be planned so that they may be recorded by the camera in the very best story telling manner.

Let us take, for example, this sequence of action which involves a lad being struck down by an automobile, while playing in the street. A car suddenly bears down upon a group of boys playing baseball. One lad, running bases,

• Continued on Page 347



• In filming a parade, the scenes can be more effectively edited if they are shot from several different camera angles or locations, thus lending additional interest to the event.



# Suitcase Projection Booth

**A Portable Unit That Makes Transporting Of Equipment Easier, Adds Showmanship To Screen Presentations**

By GEORGE CUSHMAN



● Fig 1—A. F. Adams' "suitcase projection booth" erected and in operation. Constructed of plywood, unit provides sturdy platform for projector plus dual turntables, amplifier and controls panel in semi-enclosed illuminated booth.

WHEN A. F. Adams, Navato, California amateur, is invited to show movies, there is none of the confusion of locating a table or stand adequate for projector, turntables, etc. When he puts on a movie show, it is a smooth performance from start to finish because Adams carries his "projection booth" with him. When unfolded and assembled, a compact, suitcase-like kit becomes a sturdy projector stand and semi-enclosed booth with built-in turntables and amplifier and a centralized controls panel.

For those whose movie activities include shows in neighbors' homes, before schools, clubs, and in auditoriums, here is something to make the task easier and enhance one's showmanship. Adams invites other movie amateurs to adopt his idea and build the "suitcase projection booth" which requires no critical materials.

Set up in room or auditorium in back of the audience, the erected unit supports the projector well above heads of those seated, permitting clear, unobstructed screening of pictures. The turntables, at waist height, are easy to handle; adequate illumination is provided in the booth enclosing the turntables without interfering with the screen.

Essentially, the unit is built around the double turntables. The main body of the case, which holds the turntables

and amplifier, is fitted with two hinged panels at the bottom that become the legs when unfolded and locked in place. Rigidity is obtained by two angular braces which are also hinged to bottom of case and which snap into place to hold the leg panels in position. When the unit is folded for carrying, both the leg panels and braces fold compactly against bottom of case and are locked in place by sliding bolts.

Interesting is the way in which additional folding panels are erected and placed on top of the turntable section to form the booth and the platform for projector. There is a deep groove around the top edge of the turntable section into which the three folding panels are inserted. The panels are further secured by hinges which join them together. Completing the assembly is the plywood panel which fits on top of the three side panels to provide the platform for projector and record rack as shown in Fig. 1.

The sound equipment consists of two 12 inch dual speed turntables and amplifier. The speaker, of course, is a separate unit with sufficient cord to allow use in average auditoriums. Turn-

tables and amplifier plus the controls panel, occupy the main body of the unit. A feature of the controls panel is the block of 110 volt outlets that affords centralized control of projector, room lights, etc. Cords plugged in here are controlled by appropriate switches and faders.

Overall length of the unit when folded for carrying is 42 inches. Width is 16 inches and depth 11 inches. Net weight is in the neighborhood of 70 pounds. But Adams says that all the necessary equipment housed separately in carrying cases would weigh considerably more.

Wood material used was  $\frac{3}{8}$  inch and  $\frac{3}{4}$  inch plywood. Hardware consisted of miscellaneous screws, hinges, and slide bolts—all readily available at hardware counters. The carrying handle is a regulation luggage grip.

As may be seen from photos, the projector platform is large enough to accommodate two projectors in addition to the record cabinet, and sturdy enough to accommodate the heavier sound projectors as well. The unit, as designed by Adams, offers an excellent piece of equipment for schools, churches, clubs, roadshow circuit operators and for movie amateurs called upon frequently to exhibit movies publicly. Only those who have had frequent experience of searching in unfamiliar locations for

● Continued on Page 146

● Figs. 2, 3, and 4, below, show case compactly folded for carrying, legs being snapped in place, and assembly of booth panels on which platform is placed for the projector. Erecting the case for use is but a matter of seconds.



• Here is the opening shot for your version of "A Dog's Tale," amusing scenario which begins on this page. Close attention to players' acting in closeups will contribute much to success of picture.

• For Beginner and Advanced Amateur.

**I**F YOU secretly cherish the thought there's movie talent in your family, here is a little family scenario you can employ as a screen test just as they do in Hollywood. There's a surprise in the ending that gives it lively interest on the screen, providing, of course, you are artful in staging the action and in editing and titling the picture.

You will be most successful if you will be painstaking with rehearsals, will select the most talented of your players to essay the roles, and pay attention to specifications of the script for long, medium and closeup shots.

Main Title: "A DOG'S TALE"

Scene 1: Fadein, closeup of woman, with worried expression, telephoning. Obviously she is inquiring about the condition of someone.

Scene 2: Closeup of doctor's appointment chart on desk. A woman's hand runs down the list, stops at the notation: "10:30 A.M. Mickey Jones—Operation."

Scene 3: Medium closeup—Nurse in uniform speaking over telephone to woman in scene 1. She reads notation at her finger tip, speaking:

Title: "Yes, Mrs. Jones, Mickey is on the operating table now. Don't worry—he'll pull through all right."

Scene 4: Back to scene 1. Reassured, woman smiles weakly, dabs handkerchief to her eyes, finishes speaking and hangs up phone.

Scene 5: Full length shot of a swinging door labeled "Operating Room." As this scene opens, a nurse (not the same as appears in previous scene) enters swinging door and disappears. Hold camera on scene until door stops swinging.

Scene 6: Brief medium shot, ostensibly taken from inside of operating room, showing attendant backing through a door and holding one end of a stretcher upon which the patient is lying but not visible to the camera. Just before stretcher approaches camera close enough to reveal patient, swing camera sharply to the right in a 90 degree arc as a transitional effect to introduce—

Scene 7: Cut immediately to closeup of doctor's hands as he rinses them in washbowl. (Plenty of suds, etc.) Conclude scene with nurse's hands entering

# A FAMILY SCENARIO FOR INDOOR FILMING

Here is A Simple, Easy To Film Script  
That Will Prove Your Ability To Produce  
Entertaining Photoplaylets

B Y J . H . S C H O E N

and handing towel to doctor and holding rubber gloves in readiness.

Scene 8: Exterior of doctor's office or hospital looking toward curb. Start camera as car drives up and stops at curb. Mrs. Jones gets out and hurries up walk (toward camera) to enter building.

Scene 9: Waiting room. Mrs. Jones enters, goes immediately to receptionist's desk and inquires about patient.

Scene 10: Medium closeup. Mrs. Jones standing beside receptionist's desk. Receptionist pats Mrs. Jones' hand reassuringly and urges her to be seated—which Mrs. Jones does, haltingly, taking out her handkerchief and fingering it nervously.

Scene 11: Interior of operating room. Closeup of doctor—taking him in from waist up and not revealing patient obviously on operating table before him. Doctor turns and nods in direction of nurse out of scene.

Scene 12: Closeup of bottle labeled "Ether." Nurse's hand enters scene, takes it away.

Scene 13: Same as scene 11. Nurse now standing beside doctor. She pours some of the ether on piece of cotton then places it over nose of patient (obviously) out of scene below her.

Scene 14: Closeup of sheet—bulging as though patient beneath it and mov-

• Continued on Page 340





# CONTEST CONTENDER

**George Burnwood's Photoplaylet  
Starring His Son In Service  
Honored As Movie Of The Month**

B Y J . H . S C H O E N

**T**O READERS of HOME MOVIES, George Burnwood needs no introduction. His articles on various phases of amateur movie making have appeared in this publication off and on during the past ten years. This month, however, we have opportunity to tell readers about one of his pictures, "A Fellow On A Furlough," which has been entered in Home Movies Annual Amateur Contest for 1945 and since accorded the honor of Movie Of The Month by Home Movies' editorial and reviewing staffs.

Running 350 feet in 16mm. color—both Kodachrome and Ansco Color—"This is the story of Cpl. Buddy Burnwood who, after 8 months in the U. S. Army Air Corps, came home for his first furlough," as stated in the foreword.

The picture begins with a fade-in closeup of a letter slot in the front door of a home. There's a letter in the slot and a feminine hand reaches in to take it. There's a cut to Buddy's mother seated in the living room reading the letter, and then a closeup of the letter revealing information that the boy is en route home for a furlough.

The next sequence begins with Buddy arriving in front of his home by taxi. He looks longingly at the familiar surroundings for a moment then dashes up the front steps to ring the bell. His mother opens the door; there is a momentary cry of joy, a lengthy embrace, and the two disappear into the house.

Having disposed of his gear, washed up, and greeted the folks, Buddy lingers about the kitchen, watching mother and grandma prepare dinner. His eyes light up when the turkey, golden brown, is brought from the oven. The family gather around the table for dinner and there is a solemn moment as Buddy's father leads the happy little group in saying grace.

"Oh Boy! It's good to be home and I'm going to spend every minute of my furlough right here!" says Buddy eyeing the luscious dinner that has been prepared for him.

Presently Buddy's girl friend telephones to welcome him home. "Hi ya, peanut!" he greets her. A date's arranged for that evening. Promptly at eight o'clock, Buddy rings the girl's doorbell. Their meeting is pictured in closeups of feet—first, the girl's as she opens the door; then Buddy's, as he enters; then the boy's and the girl's together as they embrace—the girl rising to her tiptoes to meet his lips—a homey and effective touch.

Burnwood demonstrates further cinematic skill by showing the two together, not in the conventional straight on shots, but by focusing the camera on the mirror over the fireplace to show the young couple snuggled close on the divan before a crackling fire. When the camera moved in for a closeup of the couple, low key lighting and the effect

• Continued on Page 344

• Frame enlargements from George Burnwood's contender in Home Movies' Annual Amateur contest which also has been awarded the August certificate for Movie of the Month. Filmed in color, story traces son's doings on his first furlough.







• Color temperature of light at the seashore is decidedly different from that of high mountain altitudes, giving two different results when color film is used. Often it is necessary to employ a corrective filter to gain a natural balance of all colors.

# It May Be The COLOR Of The Light!

Results With Color Film May Vary According To Geographical Location, Time Of Year, Or Type Of Incandescent Light Used . . .

B y L A R S M O E N

## • For The Advanced Amateur

**I**T IS possible, under certain conditions for color film to render different results in one part of the country than another. Within these pages last month, I discussed the application of certain filters in color photography as a means of balancing color where abnormal or adverse light conditions prevailed. This article will point out how natural light, differing in one

section from another, renders different color results that can be corrected with the aid of filters.

One of the most important causes of "off color" light is that of geographical variation, often completely ignored. The writer's first realization of the great importance of this occurred during a stay in England, at a time when Kodachrome was still relatively a novelty.

The studio I was with had a quantity of Type A Kodachrome for use with photoflood lighting. The occasion arose to photograph a beautiful country estate. The recommended conversion filter was obtained and the film exposed and processed. The result was sorry indeed. The entire film was blue as though bathed in fountain pen ink.

Investigation revealed that the conversion filter purchased in London had been made in Rochester, New York and balanced to the color of daylight prevalent there. Tests proved that the color of daylight in Southern England differed considerably, necessitating use of

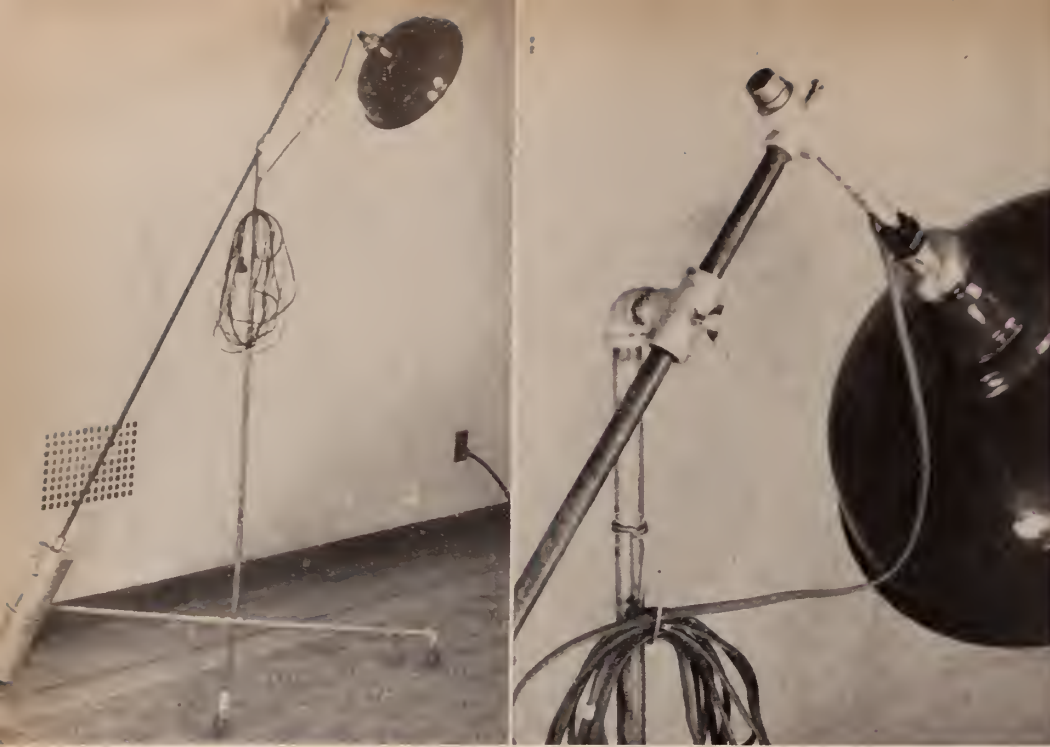
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• Winter sunlight lacks the color temperature of that of summer, often requiring use of corrective filters to balance the preponderance of red. Only the serious filmer, of course, will be concerned with these variations which are important in filming color for reproduction.

• Shooting interior scenes in which daylight mixes with artificial light also poses a problem where color film is used, calling for special filters to balance one light against the other, depending upon type of film employed.







• Homemade utility floodlight for indoor cinematography built by the author. Iron pipe and fittings make up the standard, while an outdoor floodlight reflector unit is balanced by moveable weights at opposite end of boom. Light is adjustable to ceiling height and for various angles.

# Homemade Floodlight That Steps Up Picture Quality

Answers Need For Versatile Light Unit That Will Supply Overhead Illumination

B Y A R T H U R M . S H A R P

• For Beginner and Advanced Amateur.

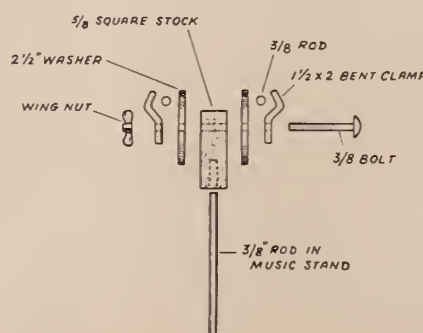
**D**ID you ever try to evaluate your progress in this hobby of Amateur Movies? Among 'teen agers with their intelligence tests, among army men with their I.Q. ratings and even on radio programs the trend today is to evaluate oneself with some form of quiz. It is a significant trend and much to be desired, for by giving oneself the "once over" he may become a better qualified movie amateur.

Recently I decided that I wanted to edit the color reels I had taken of the family Christmases during the past years. When I projected the reels made the first year, then the second, etc., I could see a definite improvement in lighting technique.

The first pictures were taken with four number one photofloods arranged at unequal distances as for black and white film. Results were generally underexposed except for close-ups. The next scenes, filmed considerably later, were with the same lights placed equidistant from subject giving of course, truer colors and more pleasing pictures. Also, by that time, I had learned to use small photofloods in table lamps. Then came use of number two reflectors

which gave more light and definite pictorial improvement all around.

The payoff came however this last Christmas when I used my newly made number four floodlights along with the number twos. Now pictures sparkle and have the snap and zest so noticeably lacking in the first set. I filmed close-ups of my daughter, with the number four floodlight elevated to the ceiling. Her hair, face and features were much more natural because of two more powerful lights coming from overhead. The background, too, showed a remarkable improvement, for previously the walls of the rooms and anything not directly under the glare of the number



two's were always dimly lighted and lacked sparkle.

All the items used in the construction of my homemade lighting equipment pictured on this page, were purchased fairly recently and are still available. The music stands were found in a second hand shop; the electrical necessities in a hardware store; and the pipes, etc., in a plumbing supply house.

With the stand for the number four floodlight constructed as pictured, I can readily roll it around to any position on my "set." Also I can elevate the reflector high up over heads of the actors to give the desired "natural" light. The whole reflector may be instantly reversed so that the flood is directed up against the ceiling to give a nice even diffused light all over the room, or just as quickly and easily be brought down to within a few inches of the floor—and it will stay there. No angle or position is too difficult for this most versatile flood lamp. In fact this, together with the other stands and the connection box described in the March issue of Home Movies, makes a very professional lighting outfit for the movie amateur.

Similarly the stands for the number two reflectors were easily assembled.

• Continued on Page 341

• Photo below shows photoflood unit in which a music stand is employed as the standard. Added is a swivel top that takes two adjustable arms to which is attached reflector photofloods. Diagram at left gives details for construction of adjustable swivel clamp.



# MOVIE MAGIC WITH YOUR ODD SHOTS

How One Movie Amateur Made Continuity From Discarded Odd Shots . . .

B y L E E Z H I T O

• For Beginner and Advanced Amateur

**A**LL OF us, in the course of making movies over a period of time, have made odd shots of the children and other members of the family, only to find later no logical place for these scenes when editing more conclusive sequences of shots. In time, such scenes, always important for the record they contain of family incidents, can add up to sizeable footage. How to link these scenes together in logical continuity is always the problem responsible for their remaining in anonymity in some obscure drawer or cupboard.

The imaginative amateur, however, will find a story thread upon which to string these shots, arranging them to present a human interest narrative that will be equally welcome as a program film when screening other home movie reels.

An instance of this kind is "Vacation

Widow," a film by the very editing ingenuity alone of its maker, recently won for Merwyn C. Gill, the President's Trophy, highest award of the Los Angeles 8mm. Club.

Gill, like many amateurs, started making movies when a baby son arrived in the household. Like others, in the course of editing his films, there was always a scene or two that never quite fitted into the scheme of things. Otherwise, O.K., these scenes were carefully saved. One day it occurred to Gill that the scenes, now growing in volume, should be spliced together and screened occasionally. A little more thought on the subject, and he had the nucleus of an idea that culminated in "Vacation Widow."

Merwyn Gill took as his theme, a vacation in which the husband and child make a journey by train, leaving the wife and mother at home, hence the picture's title.

The film opens with a theme shot of a train pulling into a station and over which superimposed words of the main title fade in. Opening shot shows husband, wife and child—played by Gill, his wife and small son—gathered at the railroad station. Gill and the boy kiss Mrs. Gill goodbye and board the train.

Returning home, a sudden pall of

• Continued on Page 342

• How they used to dance together to music from the radio . . .

• And the boy's cute antics when left alone to feed himself. These were scenes that had been filmed over a long period of time by Merwyn Gill, that never seemed to fit in with the editing scheme of his regular family films.



• Pictures on this page are frame enlargements from 8mm. film "Vacation Widow," edited from odd shots plus few purposely filmed 'tie-in' shots. Here, mother bids good-bye to husband and son off on vacation.



• Back home, she reminisces as she feels the loneliness of their absence . . .



• She recalls her small son playing with the family kitten . . .

• How he used to climb upon his dad's knee evenings for a bedtime story . . .





# From EVERY angle...



Conveniently  
located controls

Microphone,  
phonograph jack



Tailor-made pro



Finger-tip  
tone fidelity



Compactness



One rugged case holds projector,  
speaker, accessories.



Projector and speaker fit snugly in-  
to one half of case.



Other half contains accessories, be-  
comes operating stand.



Speaker unit, in use, is placed near  
movie screen.





# SOUND KODASCOPE FS-10-N

## is first choice for fine sound projection

It's still pretty difficult to get a Sound Kodascope FS-10-N—unless it's to be used for military, industrial, or educational purposes. But there's every good reason to label it as your next sound projector. For this war-time-developed projector (the "N" in its name stands for "Navy," where hundreds are in use today) has many advantages for your projection use.

**First, perhaps, is its exceptional tone fidelity**—whether your film is original or "dupe," black-and-white or color, straight 16mm. or a reduction from 35mm. Many elements of the machine's mechanical and electronic systems contribute here—including velvet-smooth film movement at the scanning point by means of a rotary stabilizer.

**Then there's the extreme operating simplicity of the "FS-10-N"**—truly an ideal projector for the amateur, although producing sound movies of professional quality for audiences ranging from a home group to several hundred persons. All controls are where you want them—clearly labeled, positive in action. There's a handy thread light, too, which furthers convenient operation.

**Compactness—another reason why you'll like the "FS-10-N."** It comes in one case—complete—a word which means exactly what it says. Projector, speaker, lens and lamp, 1600-foot reel, extra exciter lamp, incidental accessories—all are contained in one handsome, rugged case. A connecting cord powers the projector from any 50–60 cycle, A.C. 100–125-volt line... a Cordomatic, spring-retractable, connecting cable unites speaker to the projector.

Sound Kodascope FS-10-N is a versatile performer. Here are several examples:

1. It shows sound-on-film movies at 24 frames per second... silent movies as well by setting the machine for 16 frames per second... adds voice commentary to silent movies by means of a supplementary microphone, or "background" music from a supplementary phonograph pickup—and both can be "mixed" with the sound track of sound film when desired.
2. Its "fast" 2-inch  $f/1.6$  lens and powerful 750-watt lamp will supply ideal illumination to screens of adequate size under average projection conditions—and accessory lenses of varying focal length fit the "FS-10-N" to fill larger screens at almost any desired distance.
3. The "FS-10-N" will take any 16mm. reel up to 2000-foot capacity—thus permitting a continuous sound show of 55 minutes... or, at silent operating speed, a full hour and a quarter of uninterrupted performance.

Yet—with all of its many advantages, this top-flight sound projector is reasonably priced. \$323.50 will buy it—COMPLETE. Better get in touch with your Ciné-Kodak dealer. He may be able to make delivery on your "FS-10-N" sooner than you'd think.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Moderate price



Projector controls are centered in a single panel.



The four sound controls are centered in a single panel.



40-foot Cordomatic cable connects speaker and projector.



"Tailor-made projection" by means of several readily interchangeable precision-made lenses.

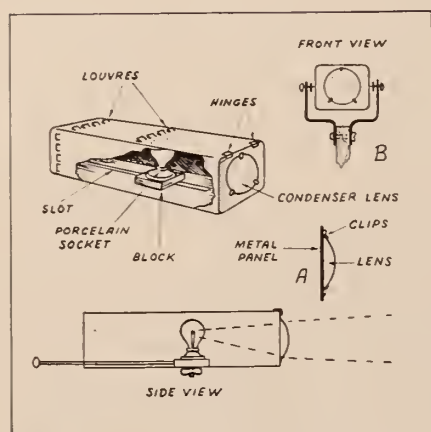


Ciné-Kodak



# HOME MOVIES' experimental

## Ideas for Cine gadgets, tricks and



### Spotlight

Special lighting effects in home movies call for a spotlight—something few amateurs have. However, a simple spotlight is easy to make by the cinebug handy with tools who will follow details in accompanying sketch.

Obtain one of the oblong-shaped tins from a delicatessen in which meat loaf is packed. Such tins are invariably discarded. Because of their square shape, they are easier to work with than round tins or sections of stove pipe, etc.

First cut louvres around sides, top and bottom, as shown. Cut a narrow slot lengthwise in center of side which is to be bottom of spotlight. This serves as a track for the lamp socket, permitting it to be adjusted toward or away from lens. Mount a porcelain lamp socket on a block of hardwood or metal after drilling a hole in bottom to take a wing nut and bolt which fits through the slot in lamphouse. To this base, attach a long rod and extend it through rear of lamphouse, as shown.

A condenser lens may be obtained from any theatre supply house or from the Edmund Salvage Co., Audubon, New Jersey. Diameter of lens will depend upon size of can obtained for lamphouse. Lens must be attached to a separate panel of metal, as shown at A. Cut a round hole in panel  $\frac{1}{2}$ " smaller in diameter than condenser lens. Attach lens by means of three small metal clips, riveted or bolted as shown. Attach lens and panel to front of lamphouse by means of two small hinges at top.

A simple standard with cross pieces for a base may be made of wood and the spotlight mounted on it by means of strap iron brackets and wing nuts and bolts as shown at B. A No. 1 photoflood

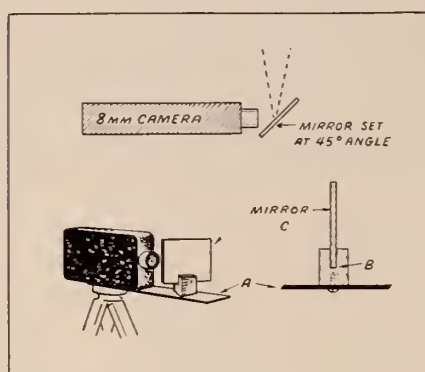
or regulation spotlight bulb should be used as source of illumination.—D. K. O'Day, San Francisco, Calif.

### Cinematic Tricks

Many interesting cinematic tricks may be produced by reverse motion, but for the 8mm. filmer, this means turning the film over so as to return the sprocket holes to the proper side. This causes a reversal of objects—especially any reading matter—from left to right which is often objectionable.

The remedy for this is to photograph the subject as reflected in a small mirror held before the camera. A small pocket mirror can be fastened at approximately 45 degrees before the camera lens, as illustrated in accompanying sketches, by means of a simple bracket inserted between camera and tripod head.

This bracket, indicated at A, may be a piece of thin metal with a hole drilled permitting one end to fit over tripod screw. The mirror C is attached to a

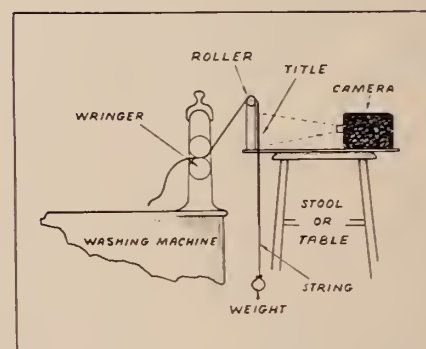


small block of wood B, in the manner shown, and the block fastened to the bracket A by a small screw which permits swiveling the mirror to the proper angle.

To use the camera, it should be pointed away from subject to be filmed at right angles, the mirror reflecting the action into the camera lens. Proper alignment of scene with camera may be determined by a "through the lens" check, or by setting the action centered on a line exactly at right angle to camera. In setting focus, measure distance from camera to mirror, then mirror to scene or subject, totaling the two.—Paul R. Stout, Chicago, Ill.

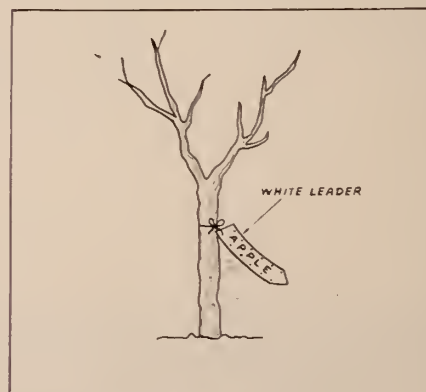
### Scroll Titler

Scroll titles, or lengthy titles which move upward as camera photographs



them, call for no elaborate equipment. Your washing machine wringer can be the means of moving the title card smoothly as it is being filmed.

If you have no titler, provide a base-board on which to mount the camera, as shown in sketch. At end opposite camera, mount two uprights and fit a length of broomstick between them, setting screws or nails loosely so that broomstick will revolve freely. Place this on a high stool or table near the wringer. Letter title text on a long narrow strip of paper. Tie a suitable weight at one end, then extend the paper over the broomstick roller and down through the wringer, as shown. Adjust strip until first lines of title are in focus with camera. Start camera and film opening lines for required reading time, then start wringer to move title upward, continuing the action until last line of title enters title field area. Stop wringer at this point.—Ray Lofton, Chicago, Ill.



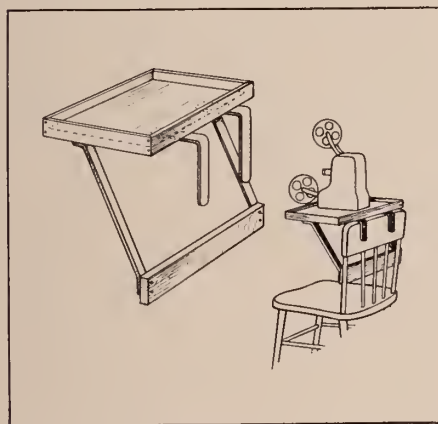
### Shrub Labels

For the cinebug who is also a gardener and horticulturist, scrap film leader may be used for shrub and rosebush labels instead of those of wood so hard to get now. Try using a piece of white 16mm. leader strip, about four inches

# cine workshop

shortcuts contributed by readers

in length, tied to the tree, bush or shrub with twine inserted through one of the sprocket holes. Name of shrub can be lettered on film with black India ink. Old pieces of scrap film can also be used for this purpose by first removing emulsion by soaking in water, then sandpapering one surface to take pen and ink inscription.—*Stanley Jepson, Bombay, India.*



## Projector Stand

Sketch above shows a handy platform or shelf which may be slipped over an ordinary kitchen chair to provide a sturdy stand for home movie projectors. Use of this gadget simplifies the problem of locating a table or stand of suitable height, especially when movies are to be shown outside your home.

For the shelf I used  $\frac{3}{8}$ " plywood. For the retaining strips that go around edge of shelf,  $\frac{3}{4}$ " pine strips were used. The two hooks for fitting gadget over back of chair were made from  $\frac{1}{8}$ " x  $1\frac{1}{4}$ " strap iron as also were the two braces supporting the shelf.

Dimensions of platform area will be determined by make and model of projector. Parts that come in contact with the chair should be wrapped with tape or other suitable fabric to prevent scratching finish.—*Robert Davis, Chicago, Ill.*

## Screen Distance

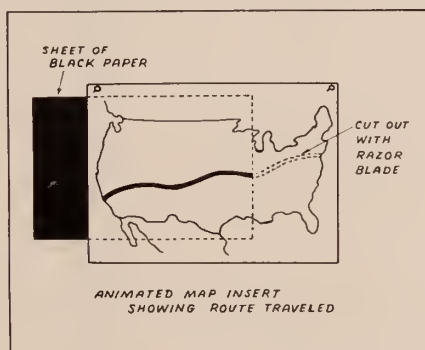
Successful public screening of movie films depends a great deal upon having screen set up at proper distance from projector so that image exactly fits screen area. Our club gives many public exhibitions, using a 52" x 60" screen which requires a distance of 25 feet

from projector. To facilitate placing screen at proper distance without having to flash projector on and off several times, we provide a length of chalk line exactly 25 feet in length. This is used to measure off distance between projector and screen position in a matter of seconds so that projector need only be centered on the screen.—*A. Theo. Roth, San Francisco, Calif.*

## Animated Map

Vacation and travel films invariably call for an insert shot of a map showing the route covered, stops made, etc. This can be done very effectively by animating the line of travel as shown in diagram.

Using a sharp razor blade, cut out a narrow strip of the map representing the route of travel. Place map over another sheet of paper of same color and with a pencil or pen and ink draw in the lines, markings, etc., in the area cut



out. Mount both map and paper in titler or on board before camera and insert between the two a sheet of black paper

## MONEY FOR YOUR IDEAS!

DON'T keep those good ideas to yourself. Share them with your brother cinebugs! If you have built a novel and worthwhile gadget for your camera, projector or titler, tell others about it. If you have developed a new or novel trick or found a new shortcut in filming, titling, editing or processing home movies, pass it on to other movie makers through these columns.

If your idea is published, you will be paid \$1.00. An extraordinary idea will net you \$5.00!

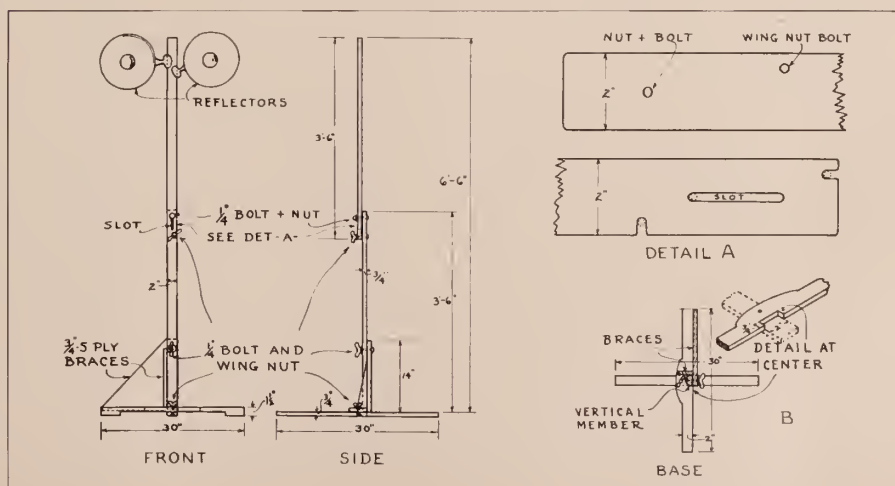
Simply write us a letter telling about your idea and, if possible, illustrate it with a simple sketch or a photograph. Submit as many ideas as you wish. Ideas not published will be held for possible use in later issues of Home Movies.

so that the black will appear through the cut out area at point where trip began. Start camera and move black paper slowly in direction of travel. When photographed, this will give the effect of an animated black line moving across the map.—*Charles Rogers, Dallas, Texas.*

## Light Standard

A serviceable light standard for clamp-on photoflood reflectors may be constructed from wood along the lines suggested in the accompanying diagram. Material used throughout is  $\frac{3}{4}$ " pine. Arrangement of cross members which form the base is shown at B. The upright consists of two members which

• Continued on Page 348







• Herbert C. Lanks, author, lecturer and photographer, recently completed a 12,000 mile journey by Army jeep into interior of Alaska, bringing back 16mm. color film currently being edited for his lecture tour. The 16mm. Victor camera used on the trip performed without trouble in spite of sub-zero temperatures.

## From The Arctic To Cape Horn For 16mm. Movies

★ HERBERT LANKS' adventures with a movie camera are the experiences almost every serious cinematographer dreams about. To pack camera and film and set out for Alaska, Mexico, South America—all with their illimitable material for the camera—is just about the most ideal vocation any movie enthusiast could hope for. Lanks dreamed about these sort of things but unlike others, he obeyed the impulse of his dreams and set about to make them reality.

With Mrs. Lanks he was among the first to pioneer over the incompleted Pan American Highway down into Mexico in 1932. Each subsequent year Mr. Lanks has pushed his way further south into Mexico, Central America, and South America, gathering material for new publications, producing several widely distributed 16mm. color and sound films on Latin America subjects for agencies of the United States government, and bringing new material for his popular and colorful lectures on Latin America, until today he is recognized as one of the leading interpreters of Latin America in the country.

Lanks is reportedly the only man ever to have driven an automobile from the Arctic to Cape Horn. Among his more notable films is "By Highways To The Canal" produced in 1938 for the Pan-American Union. In 1942 he produced "Our Neighbors Down The Road" in 16mm. Kodachrome for the Coordinator of Inter-American Affairs, and later, two 16mm. sound and color motion pictures on Alaska and the Alaska Highway.

After more than fifteen years of exploring new and interesting lands with his camera, and writing, and giving lectures, Herbert Lanks still has a fondness for undertaking expeditions into strange and exciting country. Pioneering by car—the last time in a U. S. Army jeep—he secures material for books and brings back thousands of feet of 16mm. Kodachrome from each trip from which he edits his lecture pictures and educational and documentary films for the government and commercial companies.

• Continued on Page 336



## Closeups



RAY FERNSTROM is currently supervising the cinematography on "Fashion Horizons," initial 16mm. color production by Monogram Pictures' new industrial films division in Hollywood under supervision of Harry Donahue. In this production, the long heralded Mitchell 16mm. professional camera is being used for the first time. Mitchell Camera Company makes a great many of the 35mm. cameras used in Hollywood studios and have long planned a 16mm. version of their studio camera for professional use. The eyes of the 16mm. non-theatrical industry are looking with considerable interest upon the result.



LEN ROOS, chief 16mm. cinematographer for Telefilm, Inc., Hollywood, has completed construction of an elaborate 16mm. optical printer which will enable Telefilm to offer all the optical effects in 16mm. productions formerly available only in 35mm. It is the first time this service has been available to 16mm. producers on the Pacific coast and will go a long way in advancing the scope of educational and training films produced exclusively in 16mm.



RALPH E. GRAY, eminent 16mm. cinematographer of Mexico City, is negotiating with Planet Pictures, Inc., Hollywood 16mm. film producers and distributors, to supply them with material for a series of short subjects in color, also to photograph material on assignment. Currently being considered for purchase is Gray's two-reel Kodachrome subject, "Lake Patzcuaro."



BURTON BELKNAP, Spokane Washington cinematographer, is fast making a name for himself in the industrial picture field, having undertaken filming commitments for several Hollywood industrial and educational film producers in recent months. Belknap is in a unique position to serve producers with on-the-spot cinematography in the Northwest. He possesses fine 16mm. camera equipment and owns his own plane which enables him to cover a wide range of territory.



SAWYER FELD Productions, Hollywood, recently completed a one-reel 16mm. film, "Lorraine," said to be the first 16mm. film produced especially for television. Sponsored by a nationally

• Continued on Page 336



# The Veteran's Future In Films

By VIRGINIA WRIGHT  
Drama Editor, Los Angeles Daily News

★ TO THE current Hollywood argument concerning the perpetuation of government films producer-director Leslie Fenton adds a new note.

Fenton, who takes the affirmative, looks at the situation both from the standpoint of the veteran and the documentary film maker.

His first concern is for the veteran, skilled in motion picture technique, who probably would have a tough time finding a spot for himself under the present setup. For the motion picture industry is in a unique position regarding the hiring of veterans.

"On the surface it would seem that Hollywood, like any other industry, will be doing well to take care of its studio employees who have returned from the war. But a group three times as large will be coming back," he insists, "perfectly equipped to take any variety of jobs in the film industry but with no past employment record in the business to justify their employment.

"The army and the navy," he goes on, "have trained thousands of men in the use of photographic equipment, story preparation, cutting and all the other techniques and crafts of movie making. Many of these men never had seen the inside of a movie studio, yet the general quality of the product they've been making matches any Hollywood standard.

"These men will have acquired a new profession and will naturally gravitate to Hollywood seeking some outlet for their new found talents. The natural expansion of the industry will provide jobs for some of these, but not for all.

"Now in England the veteran with any creditable film experience acquired in or out of the service can join the British Ministry of Information immediately following his discharge. This was my own experience." (Fenton fought in the opening years of the war as a lieutenant in the British navy.)

"That government film bureau provides a vantage point from which the film technician can find his place in film industry. And it seems to me that there is definitely a place for a government film bureau in this country.

"Hollywood has acquitted itself well in meeting the demands of government services requiring films for visual education and propaganda. It seems now that an expanded world market may limit this activity.

• Continued on Page 346



• Today, those who have worked so ardently in producing these films look to the future. When finally war ends, will the need for training films cease to exist?

## Postwar Future For The Training Film

★ IT TOOK a war to make industry realize the value of training films as a tool for stepping up the education and efficiency of employees. Five years ago, training films were looked upon as "costly experiments." Often poorly conceived and produced, they were ill-equipped to do an effective job. Today, the training film has come of age; it has made a place for itself in the American industrial scene. As one of the strongest implements of employee and public relations councils, it has performed priceless service during the war. It should continue in the postwar years to build upon the firm foundation which it has now established.

Credit is due our wartime government in recognizing the potential usefulness of the 16mm. training film as a medium for stepping up wartime production, for making the great strides that we did in those fateful months following the Pearl Harbor incident. Sponsored by industrial management, the training film has contributed in innumerable ways to the accomplishment of our war aims.

Training films have proved effective morale builders among millions of defense plant workers, just as other 16mm. films have aided in putting over the various war loans, checking absenteeism

among workers, and in making Red Cross, U.S.O., United War Fund and other drives successful.

Today, those who have worked so ardently in producing these films look to the future. When finally war ends, will the need for industrial training and orientation films cease to exist? The answer is definitely no! Because, as long as we have American industry, there will be need for good public and employee relations films. It is not likely that industry will quickly forget the tremendous contribution of the training film, nor its potential value in building business for the future.

It is probable that new series of training films will need to be produced for the benefit of workers who return from the armed forces to civilian life, just as many were produced to quickly train these same boys when they entered the service. These men are going to be in need of rehabilitation that includes industrial reacclimatization and brush-up instructions. Here, the destiny of the postwar training film is apparent.

It is only natural that there will be some dislocations among company-sponsored training film units after the war, but if there is any reduction in the number of such units it will be more

• Continued on Page 347



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

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## Closeups of "Pro-16's"

• Continued from Page 334

known shoe manufacturer, picture employs all the proven cinematic techniques peculiar to the requirements for telecasting. The production of such pictures opens an entirely new field within the 16mm. industry, one which will grow steadily as Television develops.

★

**JACK McCOSKEY, SSC**, is currently filming the initial all 16mm. color-sound production of Planet Pictures, Inc., "Jeep Herders," a story of the west with a Hollywood cast for the 16mm. entertainment field. Planet Pictures, the second company recently to enter the 16mm. theatrical film production field, is reportedly set with substantial outlets for their impressive program of features and short subject films.

★

**ALVIN WYCKOFF**, well-known Hollywood Cinematographer and one of the

oldest members in the ASC., is currently shooting 16mm. as chief of cinematography for Screencraft Productions, Hollywood producers of industrial and educational films.

★

**ED STEVENS** of Atlanta, Ga., recently addressed a group of 300 convalescent G.I. patients at Lawson General Hospital awaiting discharge, on the topic of possibilities for returning servicemen with experience in film production to become profitably engaged in the non-theatrical 16mm. motion picture industry.

Said Stevens: "Certainly the 16mm. industry, as much as any other industry, needs hundreds of good men in every capacity. It is only by publicizing and telling our story to the men in that industry personally that they will become interested."

## It May Be Color of Light...

• Continued from Page 327

a special filter for converting Type A Kodachrome film for daylight use in that location.

The incident in itself was unimportant. However, the lesson involved was significant. It revealed that a perfectly balanced film, used with a conversion filter altogether correct for one geographical location, could yield entirely unuseable pictures in another. Nothing was changed but the color of the sunlight; film, camera, filter and technique were the same; but the difference in color temperature of the daylight was enough to make pictorial results unfavorable.

Here is a factor in color photography which undoubtedly will have to be taken into account by serious cinematographers of the future. True, there may be no great variation in light between any two locations within the United States as serious as that between the U. S. and England, but in view of the size of the country and the great climatic differences involved, the variations must nevertheless be serious.

It is possible that the greatest difference lies in the matter of seasonal variation; the difference between one section of the country and another is probably greater at certain seasons than at others. The difference in color temperature of New England sunlight and that of California, for example, is probably much greater in winter than it is in summer, though this is admittedly only a guess. In any case, it is always possible that color film is not necessarily

correctly balanced for the color of daylight in one particular community at any particular season of the year.

The scrupulous filmer can check on this from time to time by making an occasional shot on a grey scale or other test object possessing shades of black, grey and white. If the pale greys and white register slightly yellow on color film, the check exposure should be repeated, this time using a pale blue correction filter such as a CC3 or CC4. If, on the other hand, the light neutral tones are cold and have a definite blue tinge, correction can be accomplished with use of a light yellow correction filter such as the CC13, CC14 or CC15.

It will usually be found that a slight over-correction in the direction of a trifle too much yellow is not particularly objectionable, but great care must be used in the employment of pale blue filters, since the strong blue cast resulting from deep blue filters is highly unpleasant on most pictorial subjects.

When light is *strongly* off color, the eye will often be aware of it, and the photographer can obtain a reasonable idea of the effect of correction by simply looking at the scene through the filter in question. When the differences are too small to be appreciated visually, the probability is that the slight off-color tinge introduced, by ignoring them, will not seriously mar pictorial results.

Color cinematographers must also take into account the differences in

• Continued on Page 338



# "PROFESSIONAL JUNIOR"\* TRIPOD

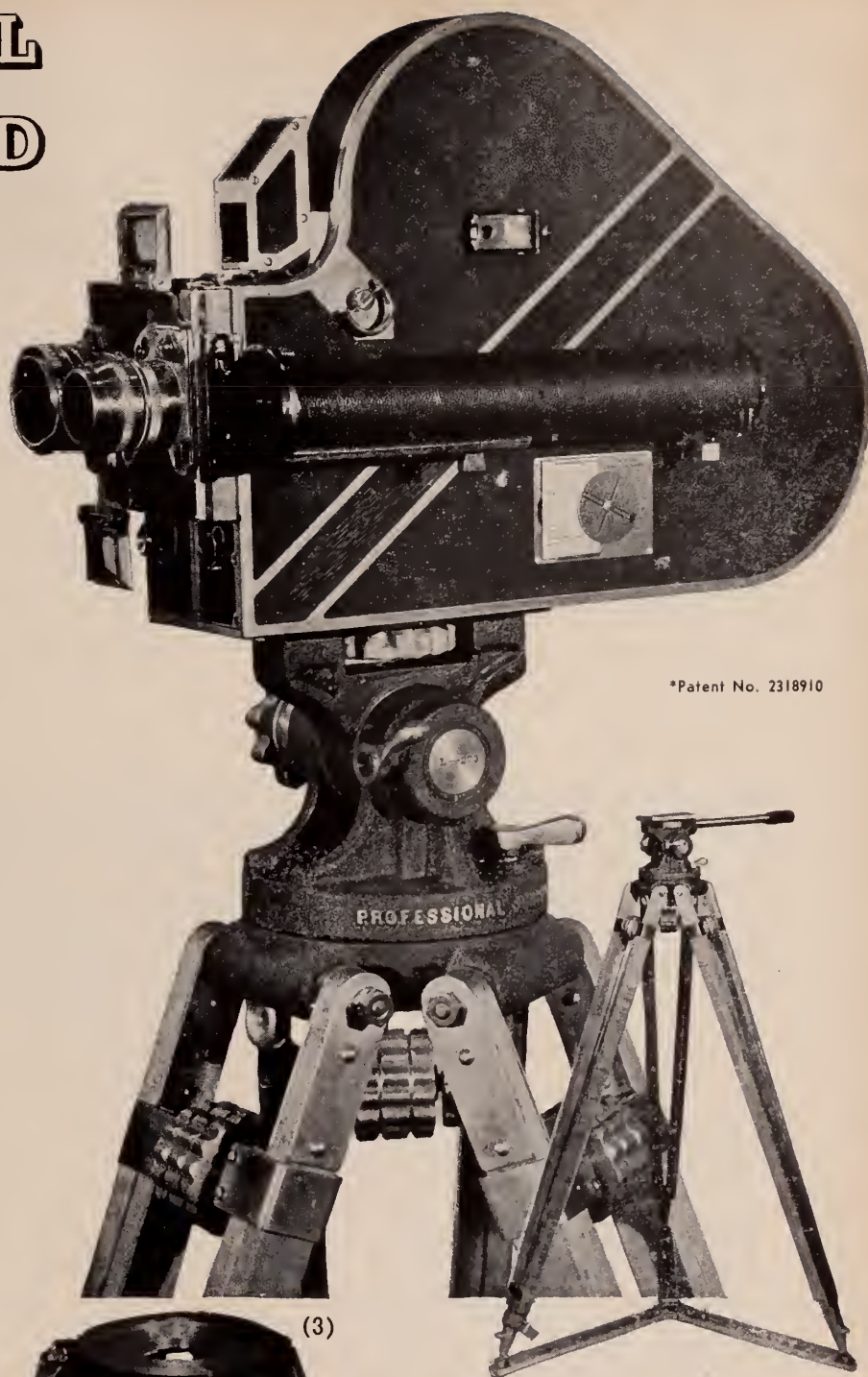
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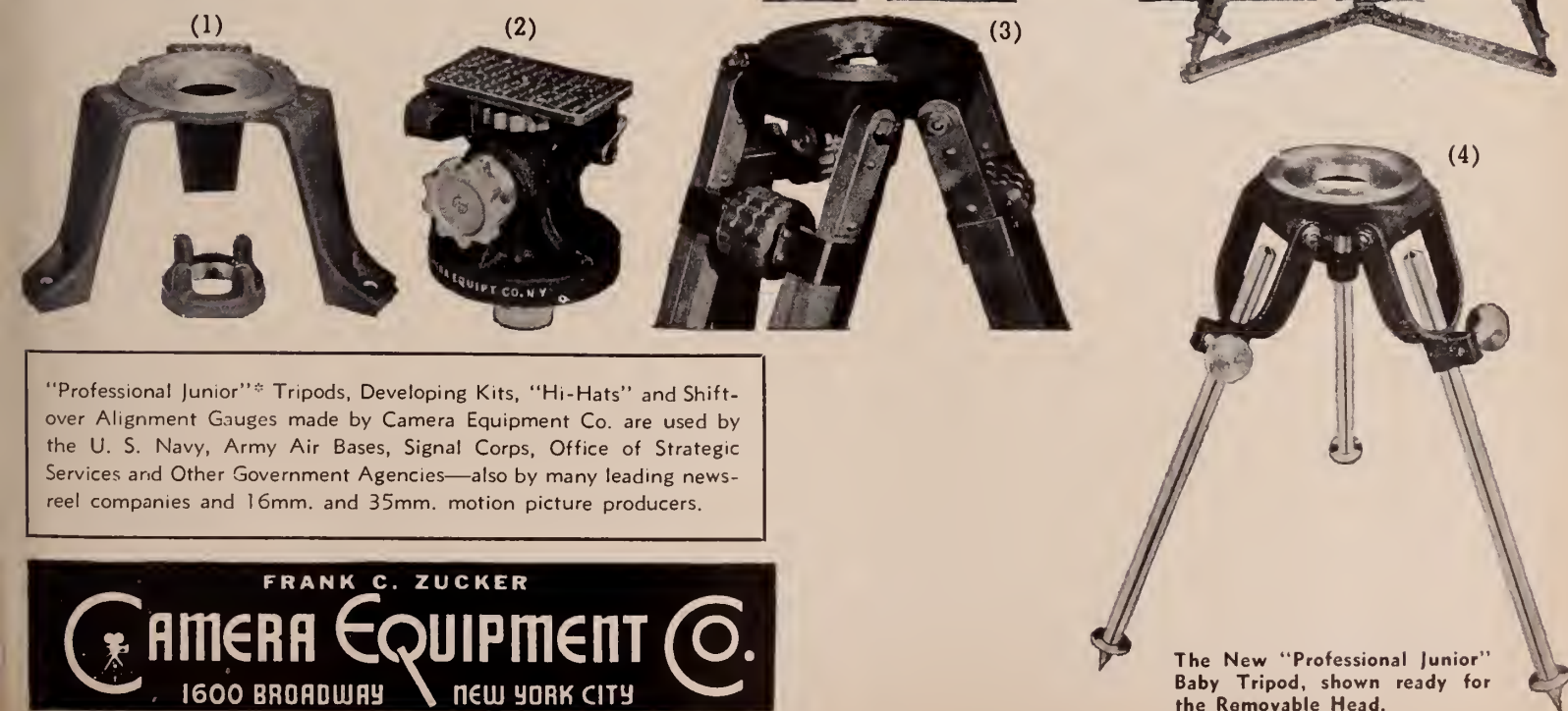
The friction type head which is unconditionally guaranteed for 5 years, gives super-smooth 360° pan and 80° tilt action. It is removable, can be easily mounted on our "Hi-Hat" low-base adaptor or Baby "Professional Junior" Tripod base. The large pin and trunnion assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The standard size tripod base is sturdy. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest.

ADAPTABILITY: below are illustrated (1) the "Hi-Hat" ready for the friction type "Professional Junior"\* tripod head (2) to be affixed. Under the "Hi-Hat" is the finger-grip head fastening nut that firmly holds the removable tripod head onto either the "Hi-Hat," standard tripod (3) or "Professional Junior" Baby Tripod (4). Note the positive-locking, fluted, height-adjustment knobs and tie-down rings on the standard (3) tripod base. The Baby Tripod has a "T" level, weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.



\*Patent No. 2318910



"Professional Junior"\* Tripods, Developing Kits, "Hi-Hats" and Shift-over Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Bases, Signal Corps, Office of Strategic Services and Other Government Agencies—also by many leading news-reel companies and 16mm. and 35mm. motion picture producers.

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The New "Professional Junior" Baby Tripod, shown ready for the Removable Head.



color temperatures of various artificial light sources for indoor work. The variations in the color of sunlight at different times of the year and in various parts of the world are trifling compared to the variations encountered when we shoot color film with artificial light sources. There are many kinds of artificial light source, in addition to photofloods, each with its own characteristic color, and each varying more or less according to the operating conditions and age of the unit.

With the advancement of color photography, lamp manufacturers have developed a unit known as a "3200 K" lamp especially for use with color films. The appellation "3200 K" means that the lamp has a color temperature of 3200° Kelvin. Photofloods have a rated color temperature of 3400° Kelvin. With the various makes of lamps, those of different wattage will have different color temperatures. For example, a 100 watt and a 250 watt lamp of the

same general type will not, as a rule, have the same color temperature. In the 3200 K line, this matter has been corrected and all units, whatever their size, operate at same color temperature.

Furthermore, this color temperature remains reasonably constant for a fairly long operating life. For a permanent installation of photo lamps which are to be used frequently, probably no better investment can be made than an adequate supply of 3200 K units. Since these lamps last much longer than photofloods, lamp cost will be lower in the long run; but since the amount of light per watt of current is smaller, the bill for electricity will be somewhat larger for the same amount of light.

The amount of electric current available also must be taken into consideration. In the average dwelling or amateur installation, the wiring does not usually permit of operating a large number of high powered light units. Where only 15 or 20 amperes are available, the

movie amateur is likely to find that the limited use of 3200 K lamps will not provide the illumination necessary for either Kodachrome or Ansco Color film.

For the amateur with restricted electric current facilities, there is a great deal to be said for the use of photofloods as a source of light for indoor color filming. Life of photofloods is relatively short, but they give tremendous brilliance of illumination for the amount of current consumed. The No. 4 photoflood is probably the ideal unit for indoor color photography in reasonable amounts.

Strictly speaking, of course, the photoflood is not the type of lamp for which the present Tungsten Type Ansco Color film is balanced. Color temperature of photofloods when new is about 200 degrees higher than Ansco's 3200 K rating, which means that with this film photographic results will be somewhat bluish and cold in tone when

• Continued on Page 340



**SOUND *And* SILENT**

# FILM LIBRARIES

**WHERE TO RENT OR BUY 8mm AND 16mm FILMS**



## ALABAMA

BIRMINGHAM I  
Wilfred Naylor  
1907 Fifth Ave. North

## CALIFORNIA

BUENA PARK  
Buena Park Photo Shop  
877 Grand Avenue

HOLLYWOOD  
Bell & Howell Filmsound Library  
716 N. La Brea Ave.  
Castle's Inc.  
1529 Vine Street

LONG BEACH  
Tate Camera Shop  
2819 E. Anaheim St.

LOS ANGELES  
Films Incorporated  
1709 W. 8th Street  
Hollywood Movie Supply  
4279 Crenshaw (Zone 13)

OAKLAND  
Walter O. Gutlohn, Inc.  
Audio Films Co. Branch  
4247 Piedmont Ave. (Zone 11)

SAN LUIS OBISPO  
Shadow Arts Studio  
1036 Chorro Street

## DISTRICT OF COLUMBIA

WASHINGTON  
Bell & Howell Filmsound Library  
1221 G St., N. W.

## IDAHO

BOISE  
Idaho Library of Visual Education  
811 Rossi St.

## ILLINOIS

BERWYN  
Colonial Camera Shop  
6906 Windsor Ave.

CHICAGO  
Bell & Howell Filmsound Library  
1825 Larchmont Ave.  
Films Incorporated  
64 E. Lake Street  
Ideal Pictures Corp.  
28-34 East Eighth Street  
Walter O. Gutlohn, Inc.  
19 S. LaSalle Street (Zone 3)

## ILLINOIS—Continued

Zenith Cinema Service  
3252 Foster Avenue (25)

OAK PARK  
Midland Film Exchange  
P.O. Box 429

## MARYLAND

BALTIMORE  
Stark Films.  
537 N. Howard St. (1)

## MASSACHUSETTS

BOSTON  
Don Elder's Film Library  
739 Boylston St., Dept. HM  
Claus Gelotte, Inc. Camera Stores  
284 Boylston St., Opposite Public Gardens  
Frank Lane & Co.  
5 Little Bldg.  
Wholesome Film Service, Inc.  
20 Melrose Street

BROCKTON  
Iris Pharmacy  
238 Main St.

QUINCY  
Stanley-Winthrop's "Rent-A-Reel" Service  
5-7 Revere Road

## MICHIGAN

DETROIT  
Detroit Camera Shop  
325 State Street

## MINNESOTA

MINNEAPOLIS  
Howard Film Distributors  
86 S. 6th St. (2)

## MISSOURI

ST. LOUIS  
Hacker Bros. Films  
5207 Blair Ave. (7)

## NEW YORK

ALBANY  
Hallenbeck & Riley  
562 Broadway (7)

BROOKLYN  
Reed & Reed Distributors Inc.,  
312 Bay Ridge Pkwy. (75th St.) (9)

NEW YORK  
Bell & Howell Filmsound Library  
30 Rockefeller Plaza  
Commonwealth Pictures Corp.  
729 - 7th Ave.

## New York City—Continued

Films Incorporated  
330 W. 42nd St.  
Walter O. Gutlohn, Inc.  
25 W. 45th Street (Zone 19)  
Haber & Fink, Inc.  
12-14 Warren St.  
King Coles Sound Service  
203 E. 26th St. (Zone 10)  
Medo Photo Supply  
15 West 47th St.  
Mogull's Films & Camera Exchange, Inc.  
55 W. 48th St. (Radio City)  
National Cinema Service  
69 Dey Street  
Nu Art Films, Inc.  
145 West 45th Street

## OHIO

CLEVELAND  
Cineshop Film Service  
3483 Lee Road  
Koller's Home Movie Exchange  
10104 St. Clair Avenue

DAYTON  
Dayton Film (B-16) Rental Libraries  
2227 Hepburn Ave.

## OREGON

PORTLAND  
Films Incorporated  
314 S. W. 9th Avenue

## PENNSYLVANIA

ALLENTOWN  
James A. Peters  
41 South Fourth St.

## TENNESSEE

CHATTANOOGA 2  
Young's Book & Film Service  
108 W. 8th St.

## TEXAS

DALLAS  
Walter O. Gutlohn, Inc.  
302 1/2 So. Harwood St. (Zone 1)

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**Eisenhower Comes Home!**—Castle Films' special news release gives a vivid pictorial account of the return to U. S. of the Allied Supreme Commander. Picture includes all the highlights of the General's receptions in London, Paris, Washington, New York, West Point and Abilene, Kansas. In London he receives the historic sword of the Duke of Wellington. In Paris, General DeGaulle decorates him with the French Cross of Liberation. Arriving at the Washington, D. C., airport, he is met by his wife and later, when he reaches his old home town, Abilene, Kansas, his aged mother is the first to greet him.

## BE KIND TO FILMS.

To further the movement for lengthening life of rental library films through greater care in their projection, Home Movies' editors have prepared a booklet "How To Operate A Sound Projector" aimed to acquaint the novice with rudiments of threading and operating 16mm. sound projectors. A limited number of these booklets are being distributed without charge to readers of HOME MOVIES. For your copy, send a stamped, addressed envelope to Ver Halen Publications, 6060 Sunset Blvd., Hollywood 28, Calif.



**Run Sheep Run** is a charming animated cartoon produced in color by Hugh Harman Productions and now available in 16mm. sound and in color or black and white. Featured is the famous cartoon character Bosko. In the pasture there are scores of lambs with whom Bosko likes to cavort and play as would a child with a litter of puppies. One of the lambs, which is black, is bolder and more foolish than the others and Bosko decides to teach him to be good and stay at home. Subject length is approximately one reel. Distribution is by Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood, Calif.



**Week End Pass**, produced by Universal Pictures Corp., will be available in 16mm. sound for showing to approved non-theatrical audiences after August 18, 1945. Starring Noah Berry, Jr. and Martha O'Driscoll, the story concerns a champion shipyard worker who wins a bonus and week-end vacation. He yearns for peace and quiet and gets, instead, a mix-up with a girl who is uncertain whether to join the WACs or WAVEs. This 8 reel feature is distributed by Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago 13, Ill. The base rental is \$17.50 and looking may be made through any Bell & Howell factory branch or district representative.

**Sleeping Beauty** is another in the series of George Pal "Puppetoons" which are being released in 16mm. sound on film by Pictorial Films, Inc., RKO Bldg., New York City. Subject follows theme of well-known fairy tale and the picture presentation of the cleverly animated handmade puppet characters is enhanced by clever dialogue and a charming musical score. Others in the series which are being released in 16mm. are *The Big Broadcast* and *Cavalcade of Music*. Pictorial Films, Inc., also announce release of fifty-six new 100 foot sound musical playlets, featuring some of the leading bands of the country.

**Let's All Sing Together** is title of a series of four one reel song subjects produced by National Canadian Film Board and distributed by International Theatrical and Television Corp., 25 West 45th St., New York City. Of the community sing style of presentation, subjects are treated in humorous cartoon-like manner and include such old favorites as "Old McDonald Had A Farm," "Oh Susanna" and "Short'nin Bread." Running eleven minutes on the screen, subjects sell for \$25.00 each.



**Chip Off The Old Block**, is an 8 reel Universal Pictures production available in 16mm. sound. Featured are Donald O'Connor, Peggy Ryan, Ann Blyth, Helen Broderick, Arthur Treacher, Patric Knowles, and Quiz Kid Joseph Kupperman in a story that concerns the teen-age son of a Navy family who falls in love with the youngest member of a famed stage dynasty and eventually liberates her in fine style. Outstanding are the usual swell performances by O'Connor and Peggy Ryan plus a clean uproariously comedy with good music and dancing. Subject will be available after August 25th, 1945 for approved non-theatrical audiences from Bell & Howell Filmosound Library, 1808 Larchmont Ave., Chicago 13, Ill.



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photofloods furnish the illumination. However, this problem is not as serious as it might appear, as the blue imparted by the higher rated photoflood can be compensated for by the use of a pale yellow filter before the camera lens.

Obviously, this matter of obtaining "pure" color will interest only the most serious amateur cinematographers, also professional 16mm. cinematographers engaged in commercial production of films. Yet it is something that nearly every cine filmer may encounter at some distant future—in some serious work or perhaps in professional work toward which he may unwittingly now

be gravitating. In view of this, a knowledge of color variation in light and its remedy is something not to be passed over lightly. Intelligent awareness of the problem, and a constant appraisal of cause and effect in all shots made, will give increased ability to solve these problems as they arise.

**EDITOR'S NOTE:** *The foregoing problems are gone into exhaustively, with specific instructions for dealing with them, in the author's forthcoming book on Ansco Color films and paper to be published by Ver Halen Publications at an early date.*

## Family Scenario . . .

• Continued from Page 325

ing. Movement gradually subsides as though effect of ether taking hold.

Scene 15: Same as scene 13. Doctor nods to nurse and speaks. She hands him an instrument. He takes it and carefully goes through motion of making an incision.

Scene 16: Same as scene 10. Mrs. Jones now nervously pacing floor. Stops abruptly and looks toward door leading to operating room. Tugs at moist handkerchief and resumes pacing.

Scene 17: Medium shot, similar to scene 15 but with camera farther back. Doctor makes final stroke in operation, hands instrument to nurse beside him, slides mask from his face with a tired expression and begins to slip off gloves, exiting from room as he does so.

Scene 18: Same as scene 16. Mrs. Jones still pacing floor. Looks up anxiously as doctor enters room through door from operating room. Mrs. Jones rushes over to him. He speaks to her with a reassuring smile.

Scene 19: Closeup of same action as scene 18. Doctor, smiling, is speaking to Mrs. Jones:

Title: "There's not a thing to worry about. The operation was a success and you may see the patient in just a few minutes."

Scene 20: Same as scene 18. Doctor is escorting Mrs. Jones, now smiling, to a chair. Just as she starts to sit down, door from operating room opens and two attendants enter room carrying (or wheeling) stretcher bearing patient. (A tea cart may be used for this). Mrs. Jones jumps up, hurries over to side of stretcher.

Scene 21: Medium closeup. Mrs. Jones pulls back sheet. Cut scene sharply here before revealing identity of patient.

Scene 22: Closeup of patient—a dog—sitting up on stretcher. His tail in a large bandage.

Scene 23: Tight closeup of bandaged tail wagging furiously.

Scene 24: Mrs. Jones picks dog up and holds him close to her, smothering it with kisses. As she turns to leave, dog fills screen with camera centered on wagging tail. Fadeout to—

Title: THE END.

Careful choice of sets and props will lend authenticity to the story and heighten interest. Uniforms and masks for doctor and nurses are essential. The hospital scenes may be staged in a large room finished in white with all furnishings removed except those called for in script.

After you have filmed, edited and titled the picture, be sure to send it to the editors for review.

## Arctic To Cape Horn . . .

• Continued from Page 334

His latest book "Highway To Alaska" is the fascinating story of the great trail to America's last frontier—a 12,000 mile journey which he also filmed in 16mm. color.

Now in preparation by Mr. Lanks is a series of articles to be written exclusively for Home Movies. These will bring readers information on what and where to shoot movies in Latin America for those whose postwar plans call for traveling with their movie cameras in the enchanting lands that lie south of the border.

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

## Homemade Floodlight . . .

• Continued from Page 328

With the arrangement shown in bottom photo any angle can be attained. Each lamp may be securely locked in a different position yet may instantly be reversed. Incidentally, the machine work is such that, a local garage mechanic can do it for you.

The photos and diagrams make a construction detail almost unnecessary. However, there is one point which might require explanation: to get the number four floodlight reflector to stay put it is necessary to make a counterbalance. This must be of comparable weight and in a compact form easily moved up and down the pipe as required. As may be seen, I used a pair of large fruit juice cans filled with sand to the required weight, fastened together with  $\frac{1}{2}$ " pipe and electrical BX connector bushings. I first weighed the reflector socket, bulb and short nipple on the kitchen scale, then filled the cans with sand to the required weight.

The base for the No. 4 floodlight consists of four 21" lengths of  $\frac{3}{8}$ " pipe threaded at both ends and screwed into a  $\frac{3}{8}$ " cross tee. Then  $\frac{3}{8}$ " ells are fastened to the other ends into which are screwed close nipples. Four rubber tired casters are forced into each nipple, the holes of which were first plugged with wood. A hole was drilled and tapped for a fourteen inch  $\frac{3}{8}$ " rod in the center of the cross tee. This provides an upright support for the four foot length of  $\frac{3}{8}$ " pipe forming the center stand.

A  $\frac{3}{8}$ " tee, ell and close nipple form the joint which allows the boom to swivel and a No. 32 screw with wing nut soldered on provides a means of clamping the pipe firmly in position at the joint.

A six foot length of  $\frac{1}{4}$ " pipe forms the boom arm and this terminates in a  $\frac{3}{8}$ " tee with  $\frac{1}{4}$ " branch, thus allowing the short length of  $\frac{1}{4}$ " pipe attached to the reflector to slide through the  $\frac{3}{8}$ " part of the tee. A  $\frac{1}{4}$ " pipe cap is fastened to the end of the boom to prevent the cans from sliding off.

The brackets for the number two reflector floods were made of  $\frac{3}{8}$ " rod. The two rods are suspended from top of the music stands with a homemade swivel joint shown in detail in the diagram. This joint is formed by drilling a  $\frac{3}{8}$ " hole lengthwise into a two inch piece of  $\frac{5}{8}$ " square stock to slide on the  $\frac{3}{8}$ " rod. Through the opposite end of this piece, another  $\frac{3}{8}$ " hole is drilled at right angles to the first hole to take a  $\frac{3}{8}$ " bolt with wing nut. Two large  $2\frac{1}{2}$ " washers are placed on the bolt as well as a small clamp made by bending pieces of  $1\frac{1}{16}$ " strap iron in a vise.



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The  $\frac{3}{8}$ " rod arms supporting the lights fit into the V formed by the bending. This joint allows both arms to turn in a complete circle, yet they can be locked with the wing nut at any desired position. Also each arm can twist through a complete circle in a plane at right angles to the previous one mentioned. To allow a better grip, short lengths of rubber tubing were fitted over the ends of the  $\frac{3}{8}$ " rod.

The socket ends of this  $\frac{3}{8}$ " rod are threaded to fit  $\frac{1}{4}$ " pipe tees. For each lamp, a short length of  $\frac{3}{8}$ " rod is threaded to fit the socket, then bent in the vise to form a right angle  $1\frac{1}{2}$ "x2". When holes are drilled and tapped in the tees for No. 10-32 screws, a means is provided for swinging each lamp thru another complete circle giving a wide range of lamp angles and positions.

## Movie Magic With Odd Shots . . .

• Continued from Page 329

loneliness comes over Mrs. Gill as she enters the home in which familiar sounds of her child and husband no longer are heard. Good acting here makes this very effective in the first of several "tie-in" shots filmed especially to link the odd footage together.

As Mrs. Gill walks through the house, she seems lost—undecided what to do. She settles in a chair and picks up one of her son's storybooks, and as she flips the pages, she reminisces. This scene fades out in a novel transitional effect consisting of a whirling spiral that bridges the gap between reality and day-dreams. Mrs. Gill's thoughts are now of her small son and husband; how they used to romp and play about the house.

This is depicted by scenes of them filmed at earlier dates that ultimately had become odd footage in an obscure drawer. Now carefully edited, they depict the memories of Mrs. Gill: the boy playing with a kitten; romping on the lawn; climbing upon his father's knee for a story; dancing to music from the radio; etc.

This sequence is broken by another transition returning our attention to the reflecting wife. She gets up, tosses the book aside, turns on the radio. As she listens to a haunting melody, her thoughts again turn to her husband and boy. Another transitional effect introduces another sequence of shots showing the boy and his father in miscellaneous activities. Again the combination spiral-fadeout effect occurs to return us to Mrs. Gill at the radio. She snaps off the switch, gazes out the window forlornly as the picture ends.

No one can doubt the effectiveness of this little continuity. A half dozen specially staged scenes, that involved no more than a single roll of film, were the means of salvaging a hundred feet of

When the shooting is all done and it's time to pick up and pack up, you will appreciate once more the value of this simple and easy-to-build equipment. It folds up into relatively small space and except for the number four flood light with its caster base, can all be packed in a small closet when not in use.

The advantages of such homemade lighting equipment are numerous and justify the effort and small expense involved. The amateur cannot hope to approach the lighting quality of the professional without some of the tools used by the experts. Plenty of powerful illumination placed where it will do the most good is an essential to good photography. One or more lighting units such as described here will give the movie amateur that advantage.

discarded footage. Note that no titles were necessary, other than the main and end title. Action in the "tie-in" shots was adequate to convey sufficient meaning, thus making subtitles unnecessary.

Others may follow the suggestion for retrieving odd footage set forth by this example. Whether the footage be travel shots, vacation footage, or odd shots of the children and members of the family, a little thought often will enable the filmer to shoot a few story-telling scenes that, when intercut with the odd shots, will cause them to metamorphose into a new and exciting family photograph.

## 3 Ways To Make Fades . . .

• Continued from Page 322

gradually close the lens at conclusion of the take, continuing until the last f stop—f/16 or f/22—is reached. With some lenses, which do not close completely on the smallest stop, it is necessary to conclude the fadeout process by covering lens with hand or fingers.

To fadein, start the camera focused on the scene with the lens fully closed, and with the correct f stop for normal exposure of the scene established. Gradually open lens until the normal f stop is reached and continue filming.

This same process may be employed to make fades when shooting titles on positive film where the values are reversed—which calls for reversing the fading procedure. Instead of opening up the lens to fade in, the lens is closed down from the widest stop to the nor-



mal exposure stop. To fadeout, the lens is opened up from the normal stop to the widest stop.

Perhaps the easiest method for making fades is through use of the fading glass, as illustrated in Fig. 2. This gadget is probably one of the oldest and simplest tools for making fades in amateur movies. It consists of a panel of optical glass approximately  $1\frac{1}{4}'' \times 4''$  which is gradually tinted from clear glass to full opaque. Most popular is the fading glass marketed by Harrison & Harrison of Hollywood which has the color pigment ground into the glass. To produce a fade, the glass is passed before the camera lens as fast or slow as length of fade desired, while filming is in progress.

The amateur can make his own fading glass with two pieces of clear flawless window glass—although optical glass is preferred. Partially smoke surface of one piece, as shown at 1 in Fig. 4, darkening glass from clear to full opaque from point in center to one end. Place second piece of glass over smoked surface of treated glass, then seal together, as shown in steps 2 and 3, Fig. 4, using scotch or adhesive tape applied over the top and bottom edges only.

After a picture is filmed and edited, it is often found that fades are desired that were not produced with the camera or which, because of the demands of editing, had to be deleted as the film passed through the cutting stage. Here, fades can be added to the film by chemical means—immersing film in a dye, as shown in Fig. 3, to produce a gradual darkening of scene similar to the effect gained by the two methods described above.

The most satisfactory chemical for this purpose is "Fotofade," marketed by Craig Movie Supply Co., Los Angeles. This is a preparation from which a fading solution may be made by dissolving in water. The solution is placed in a narrow bottle or glass graduate, as pictured, and the section of film to be treated then slowly immersed in the solution and withdrawn. Thus the film is gradually dyed so that opacity steadily increases until image is fully obliterated. It works equally well with either black and white or Kodachrome film.

No amateur, seriously interested in producing entertaining movies, will omit fades from his films. The very opening title should begin with a fade. The final credit title should fadeout and the initial scene open with a fadein. There will be instances where fadeins and fadeouts will be necessary to punctuate the picture throughout, just as we use commas and periods in writing letters. The final scene should close with a fadeout as should the end title. To fulfill these requirements for a well turned home movie, the use of both camera and dye fades is obviously necessary.

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film, are difficult to execute for the movie amateur with a camera not possessing a film backwind and frame counter. Dissolves, or lap-dissolves as they are more properly termed, are actually two fades superimposed over one another. A fadeout is made at the close of one scene, the film wound back with the lens capped to point where fadeout begins, then the next scene superimposed beginning with a fadein. Unless the fadein occupies exactly the same frames as the fadeout, the lap-dissolve will appear clumsy on the screen. For this reason, the average filmer will find that a quick fadeout followed by a

quick fadein will serve the purpose equally well.

The question invariably arises with the neophyte as to how long a fade should be—how many frames should be allowed a fadein or fadeout. In most cases, the subject filmed will determine this. A picture of slow tempo suggests longer fades than one of action and quick tempo. Where a fadein is to follow a fadeout, both fades should be short—about 20 frames. Hollywood film editors have established 48 frames as the maximum for fades in sound films, either 35mm. or 16mm. The same number of frames are allowed for lap dissolves.

## Contest Contender...

• Continued from Page 326

of flames throwing shadows over their faces were employed to give warmth and realism to the scene.

Transitions, symbolizing the passing of time, employed the simple expedient of a calendar on which the passing of each day of Buddy's brief furlough was indicated by crossing off the date with a pencil.

The following day being Sunday, Buddy and his dad are loafing about, reading the paper. Dad suggests Buddy give him a hand in painting the house, to which he cheerfully agrees. Presently a visitor arrives, a lad of Buddy's age, bearing golf clubs and an invitation to Buddy to play a round on the links. Dad looks on with a knowing smile, tells Buddy to run along and play.

"We'll paint the house next Sunday, Dad, and nothing will stop us," Buddy calls back, reassuringly.

Following are some nice shots of the boys on the links and then a very effective group shot as the boys tally their score cards and haggle over points.

An effective and highly interesting sequence is the one that follows in which Buddy is shown telling mother and grandma about his experiences in training. He shows them his various diplomas, etc., and these introduce short sequences of shots depicting his experiences, all staged, of course, especially for the occasion but very effectively done.

The following Sunday, Buddy and his dad get started on the painting job; that is, they get the ladders up and the paint mixed. But at this point, Buddy's girl friend puts in another appearance, this time with her camera. She suggests they go for a walk and snap some pictures. The boy looks quizzically at his dad who tells them to run along, and the youngsters hike out into the country, stopping occasionally to snap a pose of one another.

The last day of Buddy's furlough

arrives. The taxi that is to take him away pulls up in front of the house. Mother and dad see him to the cab after fond embraces and a kiss or two. As the taxi disappears in the distance, Buddy's mother and dad gaze longingly after it as the picture closes with a fade on this scene.

Highlighting the charming narrative on which this picture is based, is the excellent photography, professional in quality to the last scene. Incidentally, it was the photography of this very picture that landed for George Burnwood a job as professional 16mm. cinematographer for a Philadelphia producer of industrial and training films. It should be remembered, however, that "A Fellow On A Furlough" is classed as an amateur film, having been produced and fully completed before Burnwood begun his activities as a professional cameraman.

The quality of the lighting of interiors, the staging of scenes, direction, and finally editing of the picture, ranks with the best professional work today. Those who are privileged to see the film will be impressed with the closely matched quality of the two color films used in its production. Obviously, Burnwood has mastered all exposure problems that go with the two films, knows how to handle each medium for maximum effective results and fidelity of color.

Burnwood, in his letter accompanying the film, said: "A couple of years ago when we exchanged recordings, you issued a challenge to me to submit a film in your annual contest. The challenge is hereby met!"

He is not likely to be disappointed when results of Home Movies Annual Amateur Contest for 1945 are announced in the December issue.





## Documenting America . . .

• Continued from Page 321

approximately 1500 feet in length, is presented with specially recorded commentary and background music on discs which are played in synchrony with the pictures by means of double turntables and stroboscope speed controls on the projector.

The picture begins with these opening words of the commentary: "With much of the world demoralized by the grim destruction of war, the eyes of despairing people of the world turn hopefully toward America. Here men are free—free to worship as they please, to choose their own pursuits . . ." The accompanying scenes cover a quick summary of the nation's resources and cultural and industrial activities.

Then each phase is treated separately. Industry is documented by exceptional photography that pictures the production of oil, steel, coal, etc. America's important electric power projects are pictured. Her incomparable agricultural development is shown; also truck farming which supplies important vegetables that form the daily diet of millions of Americans.

The importance of transportation is pictured with a comprehensive study of the nation's railroads, its automobiles and highways, national air lines, etc.

Important public works such as Boulder and Grand Coulee dams are shown. Small towns are compared with large, urban localities are contrasted with teeming Times Square, bringing to the screen a vivid cross section of how Americans live.

Not the least interesting is the footage devoted to America's incomparable recreation centers—Grand Canyon, Yosemite, Zion, Bryce Canyon, Crater Lake and Yellowstone National Park with its awesome array of spouting and bubbling geysers.

All sequences are thoughtfully described in the narration spoken against appropriate background music by Irving Marshman, and the picture concludes reiterating the freedom of America's people.

Bixler's crisp photography insures successful duplication of his film. Photographic composition shows skill and artistic ability and the result is one of the most colorful and interesting films on the subject of life in the United States produced to date by either amateur or professional.

"Cavalcade of America" has been given close to 100 public screenings to date before various groups in New York. It was during one of these screenings that the picture came to the attention of the State department. This de-

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partment of the government recognizes informative educational motion pictures as an effective means of widening that mutual understanding among people of the world upon which commercial and political relationships largely rest.

The department has facilities for editing and re-scoring 16mm. pictures in various language versions and, in an instance of this kind where they acquire a picture from an amateur, they pay all charges for duplicating prints of subjects selected for exhibition through official channels.

"Cavalcade of America" was shortened to approximately 800 feet by the State department and given a new musical score and narration on sound track.

Thus, a carefully planned vacation project has become an important tool of one of the United Nations that will make America and its way of life more understandable to those in other lands who hear much but know little about America. It is an accomplishment of which Harley Bixler may be proud. Its singular choice by the State department is in itself a citation for outstanding accomplishment by a serious amateur movie maker.

## Suitcase Projection Booth...

• Continued from Page 324

a substantial table or platform adequate in size to accommodate both projector and turntables, can appreciate the time and trouble Adams' "suitcase projection booth" can save.

With this unit, Adams has greatly extended his facilities for public exhibition of 16mm. films in his community—a pursuit he has followed for some time. Often arriving after an audience is seated, he has his projector and sound equipment readied and in operation in less time than it usually takes to locate a power outlet. At conclusion of the show, the equipment is just as readily dismantled—none of that arduous after-performance packing and putting things away. Almost magically, the unit, which stands some five feet in height, collapses and disappears into a compact easy-to-carry kit little larger than a carpenter's tool box.

## Veteran's Future In Films...

• Continued from Page 335

"Yet films will be required to perform diplomatic tasks, and this would seem to be a government rather than a Hollywood responsibility. It is a job which requires, in addition to a facile knowledge of film making, a background and

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awareness of problems of diplomacy and international intercourse.

"Such bureaus ought to be established," according to Fenton, "first, because film experts trained to meet government requirements and the taboos of international relations, are likely to produce the most effective propaganda and educational films; secondly, because it will give the returning veteran, trained for films by the government, a place to hang his hat in the postwar world."

Fenton, who returned to America last year, directed "Tomorrow the World" for Lester Cowan before organizing Mutual Productions with Fred MacMurray.

—Reprinted from Los Angeles Daily News.

## Training Film's Postwar Future...

• Continued from Page 335

than offset by new industries and new companies which will require 16mm. training, industrial and exploitation films.

Manufacturers with their eyes on the postwar future are now keenly aware of the improved techniques in training employees, in educating consumers, and in attracting new trade for their products through the medium of 16mm. films.

Those men who have been identified with 16mm. film production can look forward to even brighter futures in the postwar years. Some, naturally, will be affected by immediate postwar reorganization which in some cases may result in the abandonment of training film units. But the transition from defense to peacetime industry should be easy for those with vision and, most of all, the scope of production experience which unprecedented wartime production enterprise brought to them.

## Tempo In Editing...

• Continued from Page 323

doesn't see the car's approach; but his companions do and scatter before it as they cry out in alarm to the boy.

The driver observes the situation too late, jams on the brakes just as car strikes the lad. There is a scretch of tires, a scream, a thud, and the boy lies on the pavement momentarily stunned. The driver jumps out of the car. The victim's companions gather around and between them assist the injured boy to his feet.

Obviously much of the interest would be missing if this action were filmed from one or even two camera positions. How much more effective it would be if filmed and edited as follows:

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A long shot of the boys at play; close-up of the batter swinging his bat awaiting the pitch; the pitcher winding up and throwing the ball; a reverse medium shot of the batter connecting with the pitched ball; then a cut to the approaching car in long shot, also showing the batter running to first base.

All of these shots should run between 4 and 6 seconds on the screen depending upon length of time needed to complete the action in each. The shot of the approaching car might be made with the boys in the foreground; in any event, we should be sure the car is far enough away so that the time lag from the time car is first seen until it strikes the boy, in relation to the intervening action, will seem normal on the screen. From this point on, the scenes should be progressively shortened. This will have the effect, by virtue of the staccato-like appearance of the shots on the screen, of heightening interest in the action; of stimulating the audience's anticipation for what they believe is about to happen.

Resuming, we proceed with a shot of the boy's companions and spectators watching car's approach, then yelling a warning; then a shot of boy as he leaves third base, sees approaching car too late, trips and falls directly in its path. We cut to a closeup of the driver,

registering his expression of horror, and perhaps follow this with a closeup of his foot coming down heavy on the brake pedal. Next a dramatic shot as the car approaches camera headon, cutting the shot abruptly as radiator completely fills screen; a cutback to horrified expression of boys on curb; then a shot of the stunned victim lying in front of car—this, a shot of moderate duration, climaxing the sequence of staccato-like shots of one and two seconds duration preceding it.

You may never be called upon to edit material as dramatic as this, but the same technique, modified as to time intervals, can be applied to all types of home movies just as effectively. Where the action is fast, hold it on the screen only long enough to allow the cycle of action to take place without repetition or ending in an interval of inaction.

Most important, do some of the editing at the time of making the shots. Keep scenes reasonably short and film continuing action from several changes of camera location or angle, particularly where parades and similar events are the subject of your filming. While it is always possible to shorten scenes when editing, a good rule to follow is to time the length of shots when filming according to the type of material or subject being photographed.

## I've Got A Problem . . .

• Continued from Page 314

practical, of course. Otherwise, you must be prepared to adjust focus momentarily while projecting film as the reversed scenes pass through projector.

### HYPERFOCAL DISTANCE

**Q:** With a 16mm. camera equipped with a one-inch f/1.9 lens, what is the proper procedure to follow in shooting a scene as follows: a skier is about 300 feet distant on a snow covered hill. Exposure is set at f/8. The skier starts down the hill, comes towards the camera and passes it within ten feet.

In order to keep the skier in sharp focus throughout the full length of his travel from hilltop to passing the camera, would it be correct to set lens at infinity and depend upon the hyperfocal distance to take care of keeping skier in focus, or would it be better to set focus at 25 feet—the "normal" or fixed focus point on my lens?—R. J. J. Lima, Ohio.

**A.** In the example stated, setting your lens at either infinity or the 25-foot mark would give the results desired. With an f/1.9 lens stopped down to f/8, the depth of field runs from 10 ft. 6 inches to infinity. By setting the lens at the 25-foot mark, the depth of field would run from 7 ft. 5 in. to infinity. Your skier, by moving within these depth-of-fields, would be in sharp focus at all times.

### RHEOSTATS FOR FADES

**Q:** I would like to hook up a rheostat in order to make fades by dimming the

lights when making titles. I use two No. 2 Photofloods. What are the specifications of an effective rheostat necessary for use with these two lamps?—T. W. Johnson City, N. Y.

**A:** This would call for a 110-120 volt rheostat with a resistance latitude up to at least 1500 watts. Such rheostats are not generally available at this time except where they may be obtained second-hand. However, try all dealers in your locality handling industrial electrical equipment. Some movie amateurs have used old stage dimming switches.

## Experimental Workshop . . .

• Continued from Page 333

are joined together with lock nuts and bolts to permit folding the unit for convenient carrying. Detail of this joint is shown at A.

The upright permits attaching two or more clamp-on reflectors, as shown, and the middle joint in upright offers the added feature of allowing additional tilting adjustment of lights. Complete details and dimensions are given in the diagram, enabling the cinebug handy with tools to build the unit with ease. —Clarence Aldrich, Long Beach, Calif.



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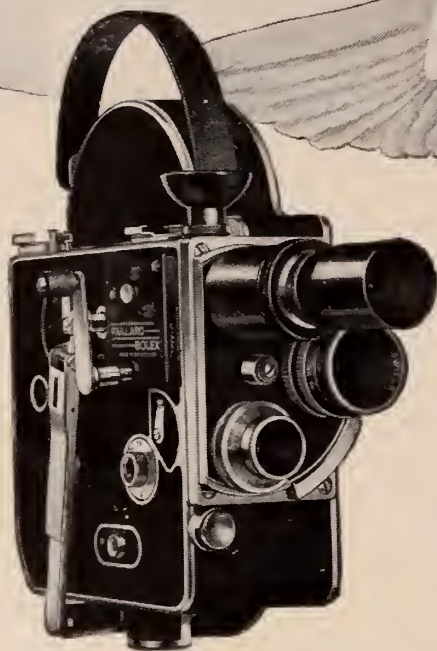
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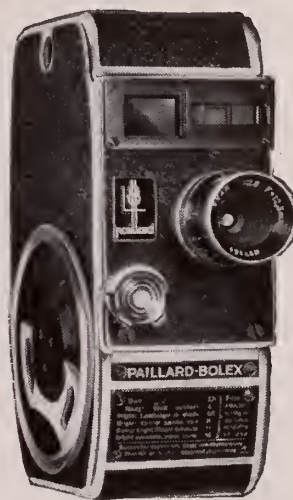
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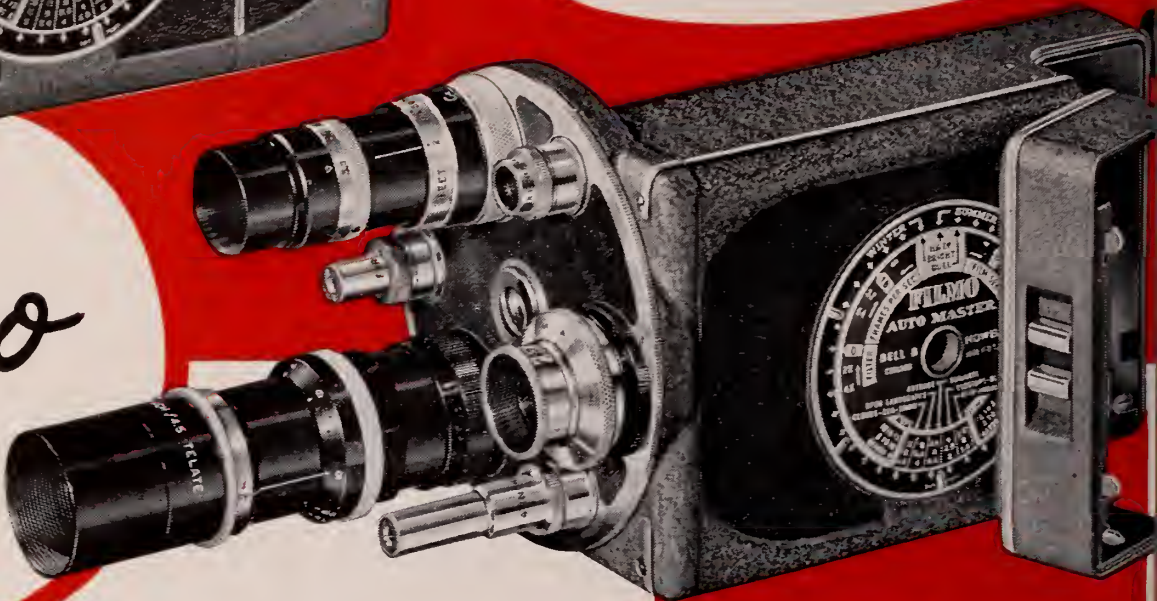




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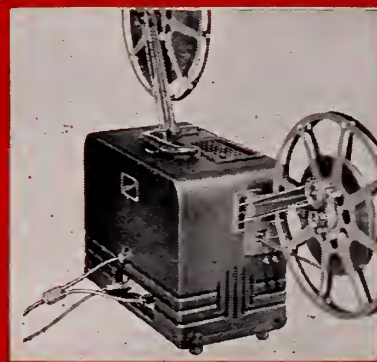
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# HOME MOVIES



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- ◆ Sound With Your Projector.
- ◆ Scenario For Son and Dad.
- plus many other big features!

SEPTEMBER - 1945

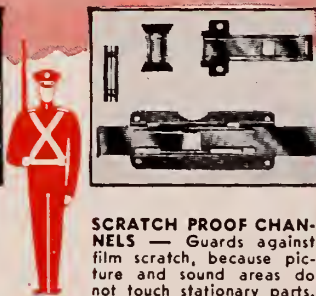


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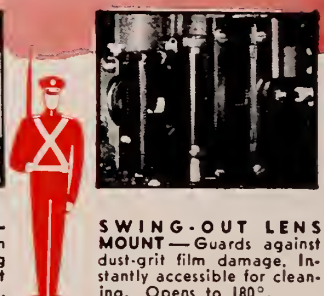
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# home MOVIES

Reg. U. S. Pat. Off.

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VOL. XII

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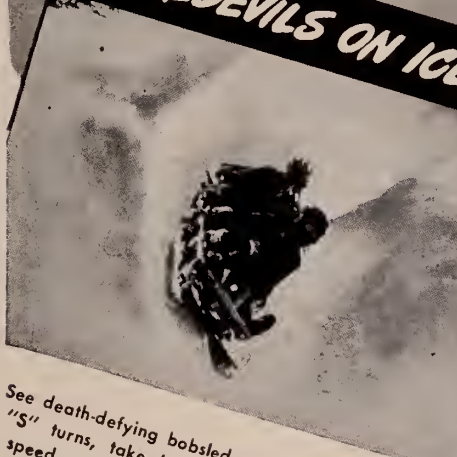
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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR

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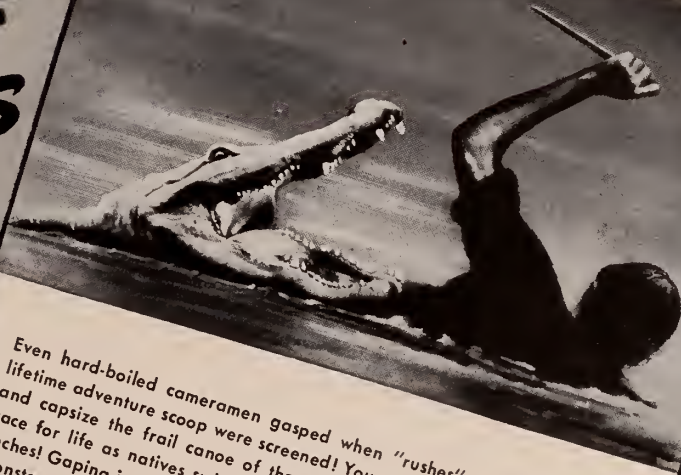
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3. Films of any length, that meet the other requirements will be accepted.
4. Films falling into any of the following categories will be acceptable: dramatic, story, or entertainment films; travel films, nature study films, record films; religious films; educational and scientific films; documentary films; historical films, family films, industrial films, etc.
5. An individual contestant may submit as many separate entries as desired. Each entry, however, must be accompanied by an individual entry blank or reasonable facsimile thereof, and each film must bear the name and address of the contestant on both the film container and on the film reel.
6. All entries in the contest must be forwarded to International Theatrical and Television Corp., 25 West 45 Street, New York 19, New York by prepaid parcel post express or messenger. I.T.&T. will return to the contestant, all, except the eleven prize winning films, as soon after the contest judging as is possible by prepaid express. All entry blanks must be sent by 1st class mail.
7. All contestants entering films from outside the United States must pay duty, forwarding charges, and taxes, if any, in sending and receiving of film.
8. Although every reasonable care will be exercised by I.T.&T. and its agents, in the handling of contest films while in the company possession, I.T.&T. cannot accept responsibility for the loss of, or damage to, films submitted.
9. The films winning the eleven prizes shall automatically become the property of International Theatrical and Television Corp. and I.T.&T. by the payment of \$10,000 for the first prize and royalties for the following ten prizes, which royalties shall be comparable with the common practice in the industry, and shall be 50% of the net sales revenue less cost of prints, censorship, music, sound, and recording royalties, take over all further rights to the picture. I.T.&T. reserves the right to re-cut, re-edit, etc. all selected films. I.T.&T. further reserves the right to stop distribution of these films at the end of two years from the date of contest closing.
10. Submission of an entry in the contest shall constitute an agreement on the part of the contestant to abide by these contest rules and regulations. It shall further be understood by the contestant that the decision of the judges is final and that neither I.T.&T. or the judges can undertake to engage in any dispute regarding this decision.
11. The contest shall be open on July 1, 1945 and shall be closed on July 1, 1946. All entries must be received in the office of International Theatrical and Television Corp. on or before July 1, 1946.

## 10 BIG ADDITIONAL PRIZES

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# REVIEWS...

## *of Amateur films*

B Y J . H . S C H O E N



"Cockers" by Franklin I. Jordan, taken with the aid of a G-E exposure meter

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**GENERAL ELECTRIC**

**IOWA, STATE WHERE TALL CORN GROWS**—600 feet 8mm. Kodachrome, is notable for consistently good photography. Filmed by Max Boyd, Mason City, Iowa, picture is a general documentary on the state of Iowa, picturing activities throughout the seasons—spring, summer, autumn, and winter. Essentially, it shows most activities on an average farm, Iowa being a farming state; but there are many highlights in other fields such as boat races on a lake, a rodeo, and an ice carnival in a public park—all big state events occurring annually.

On the farm we see planting in the springtime, cultivating in the summer, and harvesting in the fall. The state's livestock and poultry industry is also shown.

Intermingled are occasional sequences of flower shots, pretty, but superfluous. Logically, these should be edited into one sequence representing the floral beauty of the state.

Critically, some scenes are far too long, particularly those of flowers and several shots of a water system spillway. There is need to re-arrange some scenes so that the most important immediately follow the sub-titles that describe them. Generally speaking, tightening up this picture in an additional session of editing could make it pretty near Movie Of The Month material.

Photography is notable for excellent composition and consistently sharp focus and accurate exposure. Fades are well executed and judiciously used along with effective wipeoff transitions. Unique is the manner of presenting the material divided according to seasons.

Home Movies has awarded this picture a 3-Star Merit leader.

★

**OLD MAN OF THE MOUNTAINS**—800 feet, 16mm. Kodachrome, was filmed by C. Ray, Oklahoma City. The picture is a planned record of a Sunday school class of boys' encampment in the mountains—an annual event. The boys are showing leaving the "man-made" city for the beauty of "God-made" out-of-doors high in the mountains. Here they meet "the old man of the mountains," caretaker of a mountain retreat and student of the Bible.

During the boys' stay in the resort, they are guided through the hills and

shown the many beauty spots in company with the old man, who stops frequently to read passages from the Bible. As each verse is read to them—and shown on the screen in closeup—it is revealed to them in nature by the old man. Obviously, object of film was to acquaint the boys in an entertaining manner with the Bible.

The photography is beautifully done. The beautiful mountain scenery is a revelation to those who think of Oklahoma as a midwestern prairie state. Her mountain areas should receive the attention of Hollywood location scouts, judging from the exquisite beauty revealed in this picture.

Editing of the picture is generally good except for repetitious intercutting of Bible. The old man frequently reads from it and each time, filmer Ray has filmed the verse in closeup, focusing camera on closed Bible, then showing it being opened and a pencil then underlining the verse. Obviously, this protracted action, repeated over and over, slows the tempo of the picture. Much more effective would be to cut directly to a tight closeup of the sentence or paragraph, leaving it on the screen only long enough to be read.

The general idea behind the picture plus the fine photography secured for it a 2-Star Merit leader.

★

**ELMER'S RETREAT**—a production of the Wichita (Kansas) Amateur Movie Club, runs 200 feet in 8mm. Kodachrome. The story concerns a lazy husband who lives and sleeps on subject of fishing. The picture opens with wife awakening and summoning him to a breakfast. At the table she says: "I have some work for you to do today, Elmer." However, after breakfast, we see the husband loafing in the backyard, playing with his fishing tackle.

Presently his wife calls to him, and he goes to help her hang a rug, she has asked him to beat, on the line. Taking up a broom he indolently whacks the rug, striking his wife who is on the opposite side. This riles the lady who berates and beats the husband with a child's toy—all of which takes place before a bevy of neighbors gathered at a vantage point on opposite side of fence.

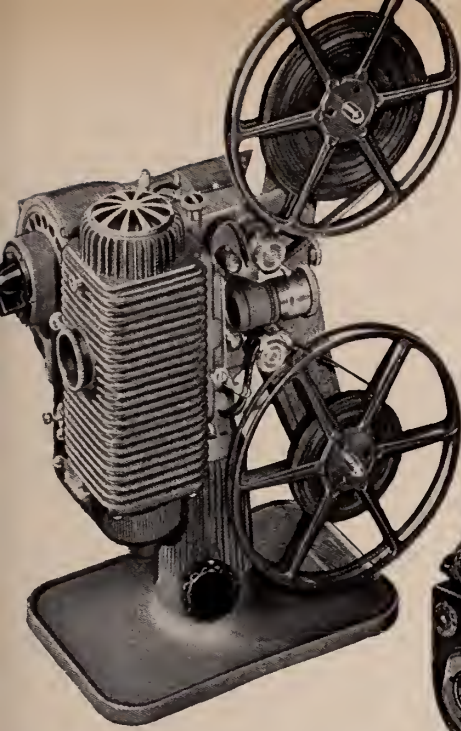
• Continued on Page 391



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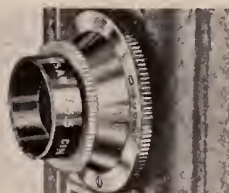
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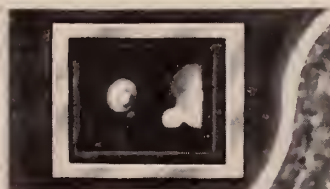
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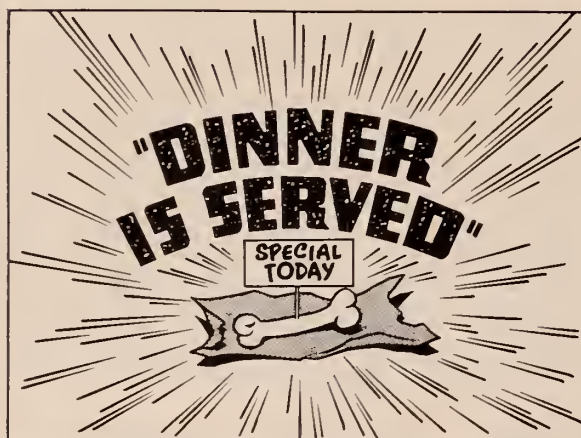


# TITLES and PLOTS

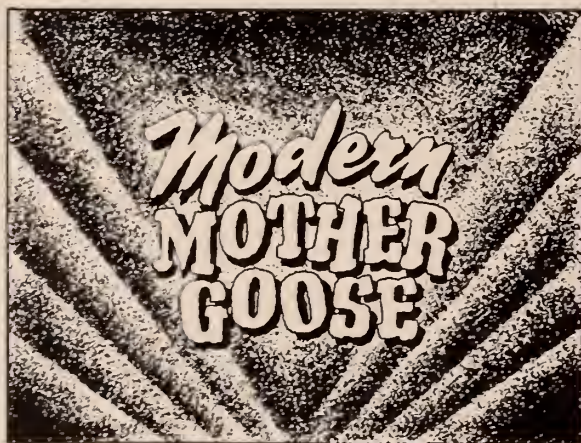
By EDMUND TURNER



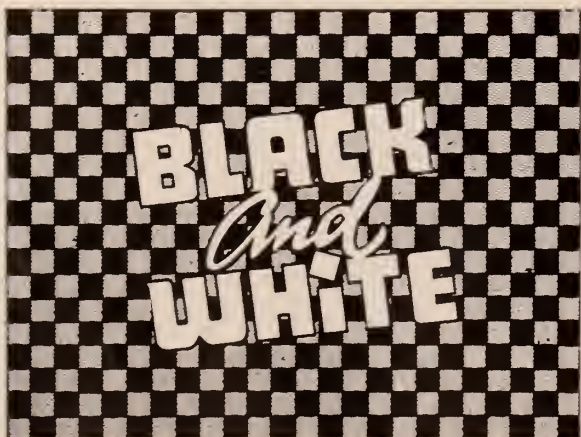
**A CARTOON** film collection that has outlived its usefulness can be rejuvenated with this little plot plus the title at the left. Lets assume you have a number of Mickey Mouse, Felix the Cat and Popeye cartoon films. Introduce a couple of your children in the opening shot looking at comic books spread out on the floor. Cut to a closeup of caption on a page of Mickey Mouse cartoons. Later you will cut in at this point, the reel of Mickey Mouse cartoons in your film library. Repeat this process until you have made tie-up continuity shots of all the cartoon films you have. Make a few shots of the youngsters, showing them turning pages of the books, laughing at the cartoon capers, etc., and intercut these at intervals throughout the reel.



**THE BOSS** is coming for dinner and there is no meat to be had! Father is a bundle of nerves trying to figure out how to save the day. As he paces the floor, an advertisement in a magazine lying on the table catches his eye. He stops, picks it up, and his expression shows he has the answer to his dilemma. He hurries to the phone, calls the grocer, places his order. The scene dissolves here to action that takes place later. The boss has arrived, and together they all sit down to dinner. Each passes his plate to be served, and from a small cardboard package, Father is seen to shake a few capsules on each plate. The diners seem to enjoy them, and ask for a second helping. At this point a closeup of the package reveals it contains "New Era Concentrated Dinner in Capsule Form." A dissolve here to father shows him awakening from a nap on the sofa, hurriedly glancing at his watch and asking someone off scene "Has The Boss Arrived For Dinner Yet?"



**THIS TITLE** suggests a satirical treatment of Mother Goose rhymes with a modern setting. For example: "Old Mother Hubbard" may be depicted as an everyday housewife going to her refrigerator, her hungry dog beside her. She takes out a bone, pushes the dog aside, and sits down to gnaw on it herself. "Little Bo-Peep"—a small child—can be shown on the farm surrounded by sheep and frightened by them. As she cries and runs away, the sheep follow her until they get the dinner call which causes them to turn and run the other way. Thus Bo-Peep loses her sheep and "is glad of it!" The "Old Woman Who Lived In A Shoe," and many other famous rhymes can be given similar treatment to furnish a laugh film for your library.



**THIS IS FOR THE** amateur who uses black and white film—an idea enabling him to show the contrasts in the many everyday black and white subjects that surround us. Child sketching on blackboard; zebras at the zoo; colored boys shooting craps accented by a closeup of the dice coming to a stop on "7"; a game of checkers on a black and white board; kids reading the daily newspaper comic strips. Top this with a sequence consisting of a bill to "John Doe" for services rendered; a note in reply denying the charge, and then a short letter in reply with the camera closeup on the statement: ". . . remember, I have your order in black and white! Pay up!"



# Secret Agent No. 1



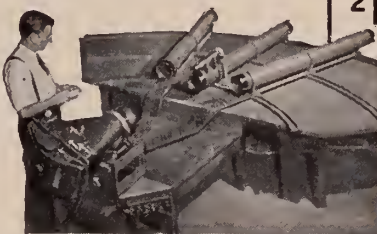
## *...with microscopic eyes* *30,000 feet above the earth*

Today, a great new corps of exceptionally able secret agents supplies 90% of our military intelligence.

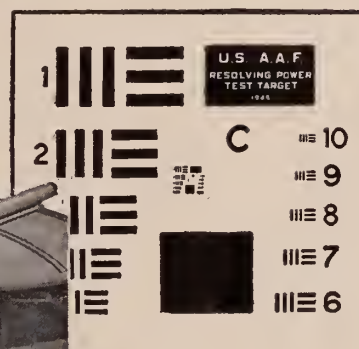
Skilled photo-interpreters—working over precision aerial photographs—select, interpret and report vital information about enemy production, equipment and forces in concise usable form.

Sharply focused Fairchild Aerial Cameras—flown from 300 feet to upwards of 30,000 feet—provide the clearly imaged, microscopic details: A tiny dot, less than one sixty-fourth of an inch in size, in a photograph taken at 30,000 feet identifies a specific model enemy tank. A series of strategically spaced smaller specks reveals the disposition of camouflaged enemy gun emplacements. A sinister underwater shadow discloses hidden coral reefs of danger to invasion barges.

In high precision Fairchild cameras the lens, the lens cone, the focal plane and all other critical elements are in carefully calculated permanent relationship. Individual lens collimating tests



This is a typical individual lens collimating test. Photo records are made of U. S. A. A. F. Test Targets. Chart numbers indicate the number of lines per millimeter that must be imaged sharply by a lens



of given focal length against infinity. This test also provides a check on the complete coverage of the negative—to insure sharp definition of all minute detail for photo interpretation.

— which fix these relationships within .005" to .0015" tolerances—insure exact focus and sharp definition at any altitude.

Precisionized electronic and mechanical skill ranks Fairchild Aerial Cameras with the world's finest *professional* cameras—cameras that every amateur dreams of one day owning. *New York Office:* 475 10th Avenue, New York 18; *Plant:* 88-06 Van Wyck Boulevard, Jamaica 1, N. Y.



*Fairchild* CAMERA  
AND INSTRUMENT CORPORATION

*Professional*  
AERIAL  
CAMERAS







## Any Luck?

**T**HE element of "luck" helps to make fishing interesting.

Not so with movie-making!

For the pleasure and satisfaction you get from your motion-pictures depends on how well you can *eliminate* the factor of luck!

One good way to do just that is to standardize on dependable, time-proven Ansco Hypan Film.

Hypan is fast enough for all but the poorest light and has a fine grain structure that insures smooth, sharply de-

fined screen images. Its full panchromatic color balance and inherently brilliant gradation capture the life and sparkle of the subject in pictures you'll be proud to show again and again!

Ansco Hypan Reversible Film is made for both 8 and 16mm cameras—100 and 50-foot rolls for 16mm, and 25-foot, double-width rolls for 8mm. If your dealer can't supply you immediately, please remember that war orders must be filled first. **Ansco, Binghamton, New York.** A Division of General Aniline & Film Corporation.

**Ask for  
Ansco**

**8 and 16mm**

**HYPAN FILM**

# PHOTOPLAY PLANNING

**Better Home Movies Result When  
Thoughtful Planning Precedes  
Exposure Of Film And A Shooting  
Script Guides The Photographer**

B y A R T H U R H . S M I T H



● A spacious basement makes an ideal studio in which sets made of wallboard may be erected, as shown in top photo, and left intact where shooting is to be continued over several evenings. Lower photo shows assistants arranging lights. Delegate such chores to others among your staff, thus leaving more time for attention to rehearsals and direction.



● A script girl is an important assistant. She watches details in script as shooting progresses, makes sure the star doesn't enter scene from left when he should enter from right, etc.

**S**TEP number one in preparing a serious production, is to have an idea. The idea is the plot. If the picture is to be fiction then we must first write a story. It must have a beginning, a climax and an ending. If the picture is to be a travelogue about a vacation, it also requires some thread of continuity—a definite beginning, a climax and an ending. If the picture is about family life, or perhaps a record of the growth of a child, each reel should be as complete as possible with a thread of continuity running through and tying together the whole picture.

All good movies are filmed from a script which becomes the "floor plan" of the picture. However, once written, it is not unchangeable. Even family and

travel pictures should be planned in advance. The question is often raised: "How can one plan a travel picture about a place where one has never been before?" The obvious answer is to go there, beforehand, and take snapshots of the various points of interest, then with these at hand, a suitable script can be planned and written.

An alternative is to get maps and travel folders and after reading and studying them, make a skeleton outline, filling in the script as a guide to editing as each day's shooting is completed. A sample script for a travel picture might run something like this:

Title: JOE JOLTS (fade in)  
presents  
"LAKES BEYOND THE TIMBER"

Title:

Produced by  
JOE JOLTS  
photographed  
by  
STIME MOORE

1946

Title:

ABOVE THE TIMBER LINE ARE  
HIDDEN THE JEWELS OF NATURE

1.

Long Shot.—Lake Reynolds

(fade in)

● Continued on Page 384





• Sure! We all want a super-duper camera that will do everything but talk, like Frank Gallagher's glorified Bolex pictured here. And we may get it after V-J day. But in the meantime, your present camera will do many things you probably never dreamed of.

# Your Camera Can Do It!

**Your Cine Camera, With Fixed-focus Lens And Sans Gadgets And Doodads, Is More Versatile Than You Think!**

B Y H . D . B A T E M A N

• For The Beginning Amateur

**A** FEW of us had stopped for hamburgers on our way home from a movie club meeting, when I remarked, "Boy, I'll sure be glad when new cameras are back on the market again and can get myself a good one."

Bill, one of the old timers in our club and one to whom we always looked for guidance, turned to me and asked, "What's the matter with the one you have now?"

"Oh, it's all right," I said, "but it's just a simple model with a fixed focus lens. I'd like something a little bit better."

"You want a turret model, I suppose," said Bill, "with magazine loading, a back wind, a fader and a lot of other gadgets, is that it?"

"Well, yes," I said. "There are a lot of things I'd like to try that I can't do now—you know, trick effects and novelties."

"Well, fellow," said Bill, "I don't

want to belittle your desire for something better; that's one of the chief reasons for progress; but how do you know you can't do those things now? Have you ever tried?"

"No, I haven't," I said.

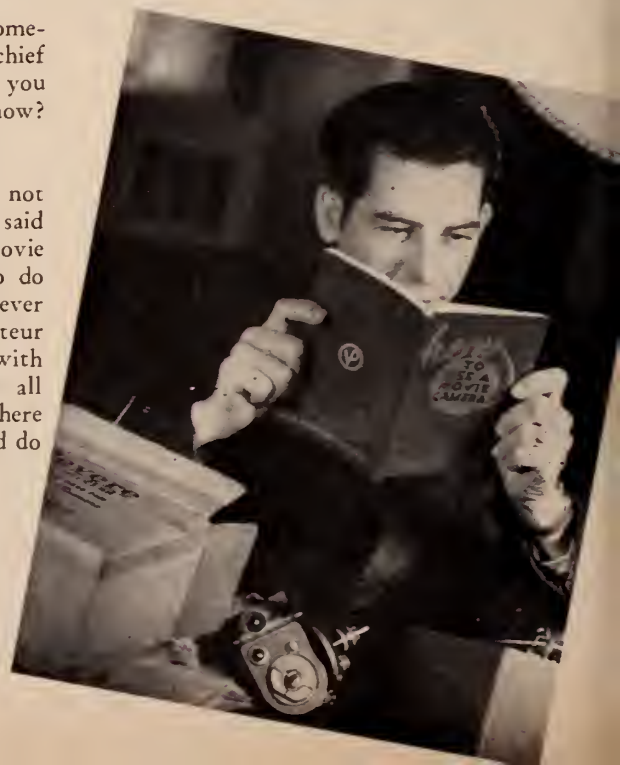
"Maybe your trouble, then, is not with your camera but with you," said Bill. "Half the fun of having a movie camera is in figuring out ways to do what you want to do with whatever you happen to have at hand. Amateur cameras weren't always complete with hot and cold running water and all modern conveniences, you know. There was a time when about all you could do

was point the camera and press the button; but even in those days we found ways to do the things we wanted to do. Now, let's take this camera of yours and see just what it can do.

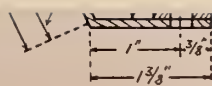
"Let's consider your lens, first. You have an  $f/2.5$  fixed focus lens, and I suppose you'd like to have something faster. Well, I'd like to have something faster than my  $f/1.9$ , too. They never will build lenses fast enough to suit some people. But as a practical matter, let's see just how much you suffer because you have only an  $f/2.5$  lens. You do most of your daylight shooting at about  $f/8$  so evidently your  $f/2.5$  is faster than you need for ordinary light-conditions. You'll be surprised to note just how many of your pictures are taken within the  $f/5.6$  to  $f/8$  range. It is only under very unusual conditions that it is necessary to open up your lens to  $f/2.5$ , and it's a good bet that if it's too dark for  $f/2.5$  it's probably too dark for  $f/1.9$ .

"Now a lot of people probably believe that the faster the lens the better indoor pictures will be, on the theory that with a faster lens one can use less light. That is where a lot of good filmers disagree. I have a friend who is an expert at taking indoor pictures, using artificial light, and he never uses a lens opening larger than  $f/4$  if he can help it, even though he has an  $f/1.9$  lens.

• Continued on Page 395



• To get the most from your camera, study your camera instruction book carefully and thoroughly. To know your camera well is to be able to do many things with it besides simple cinematography.



altering dimension of diagonal between  
lens and viewfinder axes.



*Home Movies*  
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• Above photos show parallax correcting gadget that enables centering camera accurately on titles and objects at close range, using camera viewfinder. Arrow in photo at far right indicates gadget mounted on camera and tripod.

ONE way to secure absolute accuracy in centering camera with subject in closeup photography is by use of a parallax correcting gadget—a device that enables the filmer to momentarily shift his camera so viewfinder occupies position of the lens for the purpose of lining up the shot, then returning camera to normal position for the take.

Such gadgets or accessories are not manufactured at present for every make of cine camera, and it becomes necessary for most movie amateurs to make their own. The one pictured on this page is a simple one that any amateur skilled in the use of tools may build himself. It was designed essentially for use with my Keystone 8mm. camera, but the idea is adaptable for use with others.

Where the filmer expects to photograph titles or other subject matter at close range, it will pay him to make such a gadget which will ultimately

## HOMEMADE GADGET FOR CENTERING CLOSEUPS

Accurate Centering Of Lens On Objects And Titles At Close Range Assured With This Easy-To-Make Accessory . . .

B Y E D M U N D G . L O W R Y

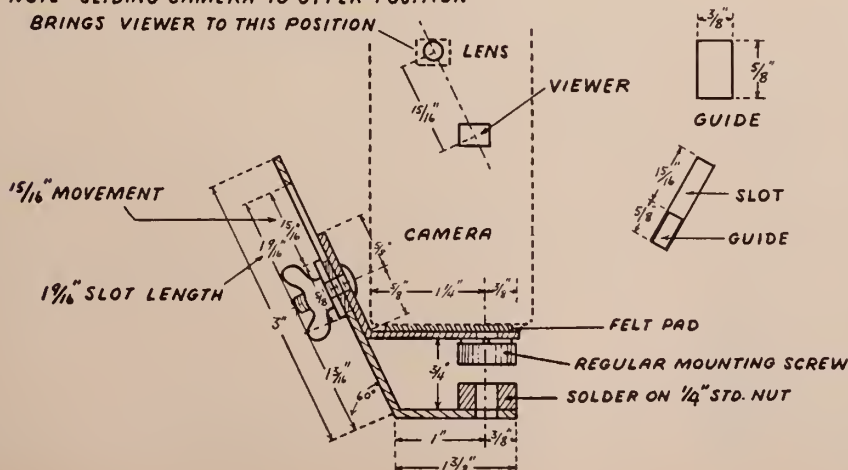
prove one of his most valuable accessories. With it, off center titles are no longer a vexing problem and it is possible to indulge in the very interesting hobby of nature subject photography,

hitherto difficult for the cinefilmer who has had to guess at centering his camera lens on his subject when focusing upon it at distances measured in inches instead of feet.

Primarily, the gadget about to be described operates on the principle of shifting the camera diagonally, up or down, to bring the viewfinder in position usually occupied by the lens, thus centering camera upon object to be photographed. Once the camera is centered, its position is locked securely on the tripod, and then the parallax correcting gadget shifted to bring the camera back to normal taking position, as indicated by directions given in accompanying diagram.

• Continued on Page 390

NOTE: SLIDING CAMERA TO UPPER POSITION BRINGS VIEWER TO THIS POSITION



• Diagram showing method of constructing parallax-correcting gadget for Keystone 8mm. camera. Same plans may be followed for other cameras merely by altering dimension of diagonal between lens and viewfinder axes.



# LENSING SKIERS

**Artful Photography And Slow Motion Weave Screen Magic In Movie Of The Month . . .**

**B y J . H . S C H O E N**

**I**F You were to ask the average citizen of Utah, they would tell you that the ski center of America is not Lake Placid nor Sun Valley, but Alta—a mountain resort in Utah just 40 minutes by automobile from Salt Lake City.

"Ski Time In The Rockies" certainly substantiates their contention. Here is a color film that pictures Utah's snow packed ski runs as the chamber of commerce would like it; a picture that rekindles desire for early return of winter and skimming with fleet "slats" again over sharp slopes mantled in powdery snow!

Norman Shultz, member of the Utah Cine Arts Club, filmed "Ski Time In The Rockies" in 16mm. Kodachrome with forethought and skill. His photography is genuinely superb and he has combined editing and titling with his photography in such a way as to result in a most interesting film which has been awarded Home Movies' certificate for the Movie Of The Month.

The picture begins on the screen with scenes of snow vistas in forests, then cuts to long shots of the snow covered mountain peaks of the Wasatch mountains which form the picturesque natural backdrop for Salt Lake City. We are introduced to Alta, locale of the ski events that are to follow, by a series of shots made from an automobile that follows the clear highway leading to the resort.

Presently the car arrives at ski headquarters, and numerous devotees of the sport are shown conditioning and putting on their skis. It was snowing, while these shots were made, and it lent an unusual picturesque effect to the scenes. It must have been one of those "quickie" snowfalls, with the sky not heavily overcast, for there seemed to be ample light for good photography.

Next we see a series of shots of skiers coming down a mountain slope—"schussing," they call it—literally flying, and zig-zagging at intervals to lend added poetry to their motion. Shultz obviously made quite a study of light and skiing conditions far in advance of filming, for his camera positions and angles and the lighting effects are most unusual. There is one shot in particular of a skier coming toward the camera, filmed in slow motion, and with the sun behind the skier. The combined slow motion plus the sparkling plume of snow as it sprays from the skis is a rare artistic effect.

Later we see a small lad, not more than five years old, lumbering along on a pair of child's-size skis, and as the camera pulls back for a long shot we see that he is following the ski steps of his father who moves ahead of him—illustrating that here they go in for the sport at an early age.

Intercut here is a sequence of breathtaking atmosphere shots of snow clad peaks backdropped by deep blue skies and scudding white clouds, and this interlude introduces scenes of the next events that take place on the huge scaffolding or ski slide at famed Ecker hill.

• Continued on Page 390

• Enlargements of 16mm. frames from Norman Schultz's Movie Of The Month, a sports film in Kodachrome documenting the skiing sport in Utah. Careful consideration of camera angles plus interludes of slow motion make this an unusually interesting and educational film.





• There will be less blurr when the object travels obliquely with relation to the camera instead of passing straight across the field.



• The angle of movement can be reduced somewhat by shooting at low angle in action of this kind, at the same time adding new interest to the composition.

# Filming Speed And Sport Events

**The Right Camera Angle With Relation To The Action Is Important**

**B Y D O N H I L L**

• **For the Beginner and Advanced Amateur**

**F**AST action and sports are synonomous terms to the photographer. Shooting fast action—races, fights, hockey games, etc.,—requires a different technique than that required for filming ordinary subjects, because the fast moving object travels past the camera at such speed that only a blurred image will be recorded. This is because the action is so fast that the cine camera shutter is not rapid enough to "stop" it. Only cameras with adjustable or variable shutters, such as the big 35mm. studio cameras, newsreel cameras and the 16mm. Cine Special provide this feature. With such cameras, the shutter may be adjusted to speeds of more than 1/100th of a second.

The average 8mm. and 16mm. cine camera, on the other hand, has a fixed shutter speed of around 1/30th or 1/40th of a second. The amateur cannot, therefore, alter the speed of his camera shutter when filming fast action subjects and must follow the alternative of avoiding action that crosses immediately in front of the camera.

Scarcely a movie amateur but who has tried his hand at getting sports pictures. These are essentially action and speed shots. They are thrilling to view on the screen and beautiful in the grace and rhythm of motion they portray. And they can be successful if certain factors are taken into consideration when filming. One of the most important of these is the angle from which the action is filmed. Briefly classified, fast action may be recorded—

- (a) coming directly toward the camera, or going directly away from it;
- (b) passing obliquely with relation to the camera; and
- (c) moving directly across the camera's field, at right angles to the lens.

Thus, the position of the camera with relation to the line of action

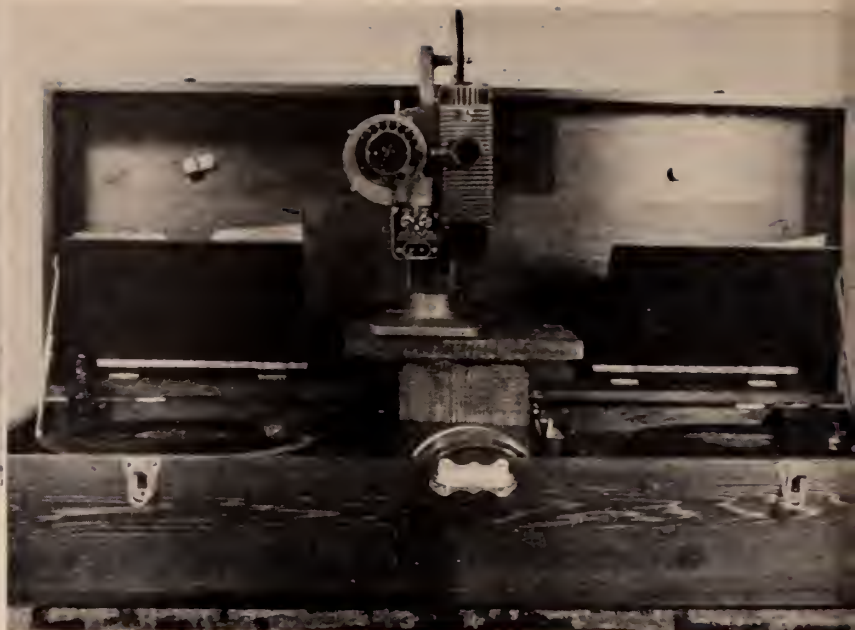
• *Continued on Page 388*



• In the realm of sport, low angle closeups capture expressions that give punch to a scene. Whether a personal shot like the one above, or an action shot on the gridiron. Setting the camera low will net "unusual" pictures that will stand out on the screen.







● Photo above shows front of the Porta-Cinema with the projection porthole closed but easily discernible. At right is view from behind the unit, showing arrangement of projector, turntables and shelves for records. Folded, the Porta-Cinema becomes a compact, easy-to-carry suitcase-like unit.

# Portable Projection Booth For Cine Film Exhibitors

Here Is Another Suitcase Unit For The  
Amateur Who Screens Films Publicly . .

B y L E E Z H I T O

## • For The Advanced Amateur

**A**PTLY named the Porta-Cinema is the compact, portable home movie projection unit pictured above. Designed and built by Bob Mayne, Muskegon, Michigan amateur, it not only is a convenient case for carrying his projection equipment, but doubles in brass as a portable projection booth complete with dual turntables, amplifier, and storage space for phonograph records and reels of film.

When folded up for transporting his equipment, it becomes a compact carrying case 45" by 10" by 14½". When made ready for projecting pictures with sound, there is a small platform for the projector conveniently set between the turntables. There is a porthole with a sliding door in the raised lid that gives access to the screen of the projection beam. The raised lid screens both sound and stray light from the audience seated close to the projector.

Underneath the projector stand the amplifier is located that powers the loudspeaker set up forward near the screen. There are pilot lights and sep-

arate fader rheostats for both turntables.

A novel feature are the two folding shelves which open out immediately above each turntable and hold the supply of records arranged in cued order

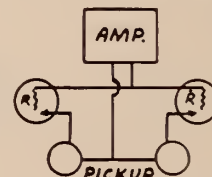
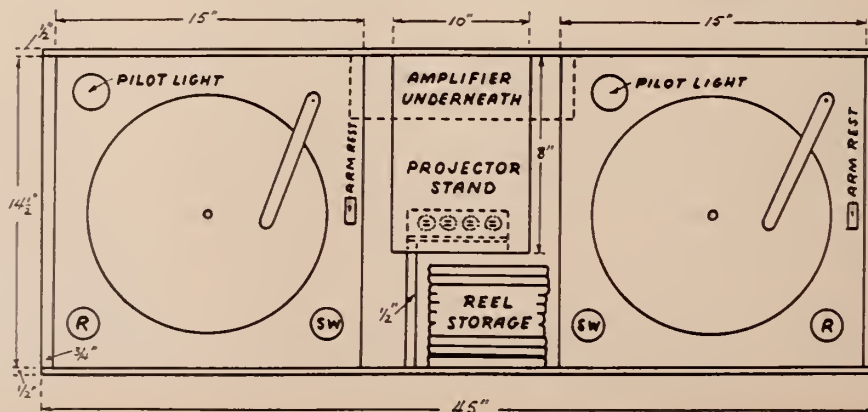
for playing with the films that are to be projected. These and other features are shown in detail in the two illustrations above and in the diagram at bottom of page. Immediately in front of projector stand is space for storage of six reels of film in humidor cans.

The carrying case is made of 1" pine with all joints secured by screws. Modern luggage hardware is used for locks and handle, and radio cabinet hinges are used as collapsible supports for the record shelves.

Any amateur who recognizes the convenience of this novel aid to home movie screening can build his own by following the diagram, building first the wooden case, then fitting within it the necessary equipment and features. Caution is advised in mounting both the turntables and the projector stand. A pad of sponge rubber or thick fibre should be placed on top of the stand to absorb noise from the projec-

• Continued on Page 393

● Diagram below shows details of construction for the Porta-Cinema. Case is of 1" pine with plywood top and bottom. Standard 12-inch dual speed turntables are set into the case and the compact amplifier is immediately beneath the elevated projector stand. Simplicity of wiring is indicated by smaller diagram at right.



● Take this as a pattern for scene 9 in the scenario that begins on this page. Note the increased interest in a compelling closeup such as this, for the script calls for much of the action to be played close to the camera.

**L**ITTLE brother's skill with an air rifle suggests an idea for an amusing scenario starring father and son. You will need to enlist a neighbor lad as a supporting but no less important player, and a couple of rolls of film should be ample for the scenes set forth here.

The story concerns a lad and his father on a Sunday afternoon, demonstrating their marksmanship with an air rifle in a typical backyard sports session. They fire away, alternately, at clay pigeons, then tin cans, and finally test their respective skills on the more difficult target represented by a dime. What becomes of the dime and the influence the neighbor lad had upon it furnishes a surprise twist at the end of the story.

Main Title:

#### THE SHARP SHOOTERS

*Scene 1:* Medium closeup shot of father, gun to his shoulder as he pulls the trigger.

*Scene 2:* Closeup of clay pigeon hurtling through air and shattering to bits as it is struck by the bullet ostensibly fired by father. (This shot may be staged at your local skeet shooting club. Make several shots of clay pigeons being shattered by the skeet shooters and choose the best. Use a telephoto lens if possible.)

*Scene 3:* Medium shot. Father, son and playmate in foreground. Father lowers gun from shoulder as boys cheer his marksmanship.

*Scene 4:* Medium shot. Playmate takes another clay pigeon; poises for the throw, then tosses it in the air.

*Scene 5:* Closeup of father obviously watching thrown clay pigeon; gets it in his rifle sights and pulls the trigger.

*Scene 6:* Medium shot of clay pigeon hurtling through space, then shattering to bits.

*Scene 7:* Medium shot—similar to scene 3—father lowers rifle and boys congratulate him on marksmanship. Father hands rifle to his son, suggesting he take a shot. Boy takes rifle.

*Scene 8:* Closeup of boy with rifle at shoulder, getting the target in his sights.

*Scene 9:* Medium shot, similar to scene 8. Father now at boy's side, instructs him on use of rifle. Points to



Ewing Galloway

# A SCENARIO FOR FATHER AND SON

In Which Juvenile Cunning Vies With  
Marksmanship To Net A Dubious Reward

B Y P A U L J A F F E

an object out of scene and suggests he shoot at it.

*Scene 10:* Closeup of a tin can lying on ground. A pellet from the rifle strikes ground a few inches from the can, kicking up a trace of dust.

*Scene 11:* Same as scene 9. Boy observes he missed target. Registers disappointment. Father takes gun and says: "Here, let me show you." Boy and playmate start talking as though they suddenly get an idea. Boy whispers cautiously in playmate's ear as father takes aim and fires at tin can target.

*Scene 12:* Closeup of two boys talking. Playmate listens attentively, then his face breaks in a broad grin as he gets idea and nods agreement.

*Scene 13:* Back to scene 11. Father, having fired rifle, looks momentarily at target to gauge results, then turns to boys as they applaud him.

*Scene 14:* Long shot. Son picks up tin can as his playmate saunters out of the yard. Son leisurely carries the can

toward back fence, as father waits with poised gun to shoot.

*Scene 15:* Playmate, now outside yard, looks cautiously around corner of fence toward boy and his father, then runs quickly toward back of fence. Fence should be a solid board fence of normal height or a dense hedge.

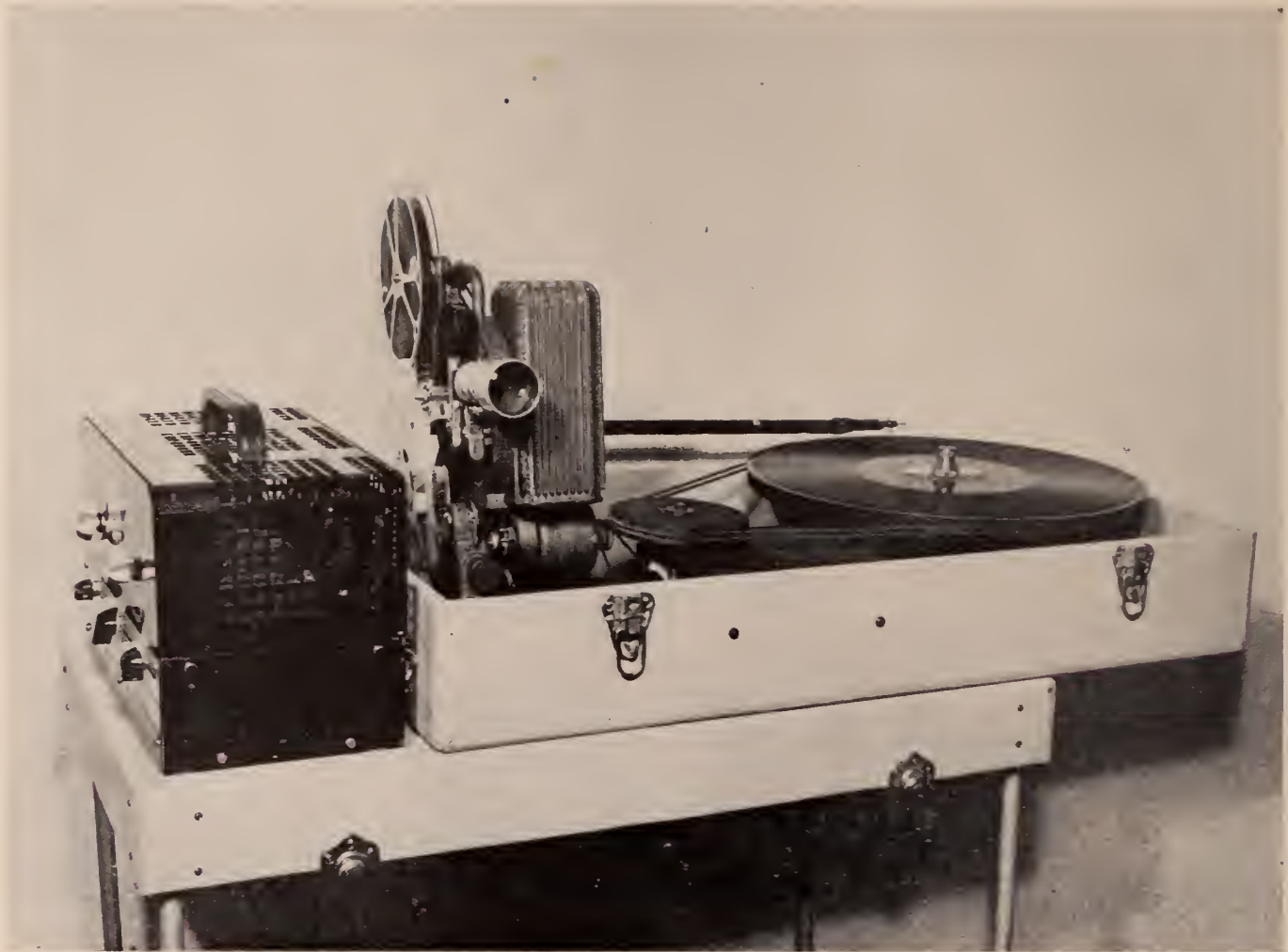
*Scene 16:* Medium shot—opposite side of back fence. Playmate enters scene cautiously and peeks through crack between boards. Quickly looking around him, he spies a long stick, picks it up and holds it erect against fence with the end of it even with fence top.

*Scene 17:* Medium shot—this from a high angle looking down and straddling both sides of fence to show: On one side, son approaching fence with tin can; on opposite side, his playmate carefully holding the stick as Son puts can on edge of fence.

*Scene 18:* Closeup of stick being pushed up inside of can on fence to support it.

● Continued on Page 387





• No alteration of projector is necessary. Hookup involves a small synchronous motor that drives turntable and keeps projector in "sync."

# Synchronized Sound With Any Projector

**A Novel Method By Which Your Projector  
May Be Coupled With Turntable To Achieve  
Synchronization Of Film And Sound Disc**

B y T . R . P O P E

## • For The Beginning Amateur

**S**YNCHRONIZED sound can be provided for any eight or sixteen mm. projector without necessitating extensive alterations to the projector, and without the use of specially made gears, shafts, castings, equipment, etc.

The system illustrated here is held in synchrony by means of a belt running from a 1/30 h. p. synchronous motor, to the motor of the projector, and by two parallel belts running from the flanged rim of the turntable to a pulley

which is geared to the synchronous motor by means of a worm and fiber gear. Ratios between the projector motor, the synchronous motor and the turntable may be varied as necessary to give proper speeds simply by varying the diameter of the pulleys, which may be turned of metal or wood. Naturally, the ratio between the synchronous motor and the projector should be such that it will cause the projector to run at approximately 16 frames per second.

In the system illustrated here, the projector runs at approximately 18 frames per second.

The projector motor and the synchronous motor are switched so that the two start together. (See wiring diagram). The speed of the projector motor is governed and held constant by the synchronous motor. Although this is the case, the rheostat of the projector motor should be adjusted so that neither of the motors tend to drag on the other. It is not particularly necessary that a pulley be placed on the projector motor—it could be placed on the framing knob of the projector or any other shaft of the projector mechanism, which would be suitable from the standpoint of location and r.p.m. The installation of this small pulley is the only change or addition which need be made to the projector.

The projector may be used as a silent projector by sliding it forward and disengaging the belt. It is not necessary to fix the projector in position. Its own weight will hold it in proper place.

It is desirable that the r.p.m. of the turntable approximate 33-1/3. However, since the records used on this

turntable are also cut on the same turntable, any variance in the r.p.m. would be automatically compensated;  $33\frac{1}{3}$  r.p.m. is as slow as it is practical to turn a record and obtain a quality reproduction. Turning the record faster would tend to improve the quality, but would cut down the playing time of the record.

The cutting head and lead screw necessary for recording could be mounted on the turntable as indicated in the diagram. However, since it is desirable in recording to eliminate all possible vibration which might be set up by the projector and synchronous motors, the turntable shown in the diagram is lifted out of its simple bronze bearing and is installed in a similar bearing on the recorder, which is set on a separate table. The turntable is then driven by the same belts running from the same geared wheel on the synchronous motor, the only difference being that the turntable now rests on an independent table, thereby eliminating the vibrations. It is not possible in the scope of this article to describe in detail the construction of the lead screw and recording mechanism, other than to say that the mechanism used is home made and follows conventional recorder design. Attention is called to the fact that this recorder can be used to cut 78 r.p.m. records, as well as  $33\frac{1}{3}$  r.p.m. records simply by providing a wheel of smaller diameter with a flanged rim similar to that on the turntable. The diameter of this wheel will be approximately seven inches, assuming that the diameter of the turntable is sixteen inches. This wheel should be attached to the underside of the turntable concentric with the shaft and placed low enough so that the belts will clear the flanges of the outer rim of the turntable. (See side view of motor assembly for the method of flanging wheels. Flanges consist of two grooves in wheels of proper width for belts).

When cutting a synchronized record, the projector is threaded so that the end of the leader is just at the gate of the projector. The cutting stylus of the recorder is set in the cutting position, the control switch is turned on, starting both the projector and the recorder simultaneously. Comments, sound effects and appropriate music are cut into the record as the scenes appear on the screen in the same manner as though the comments and music, etc. were being performed before an audience. After a record is made, the turntable is again installed in the carrying case, the projector is threaded as previously de-

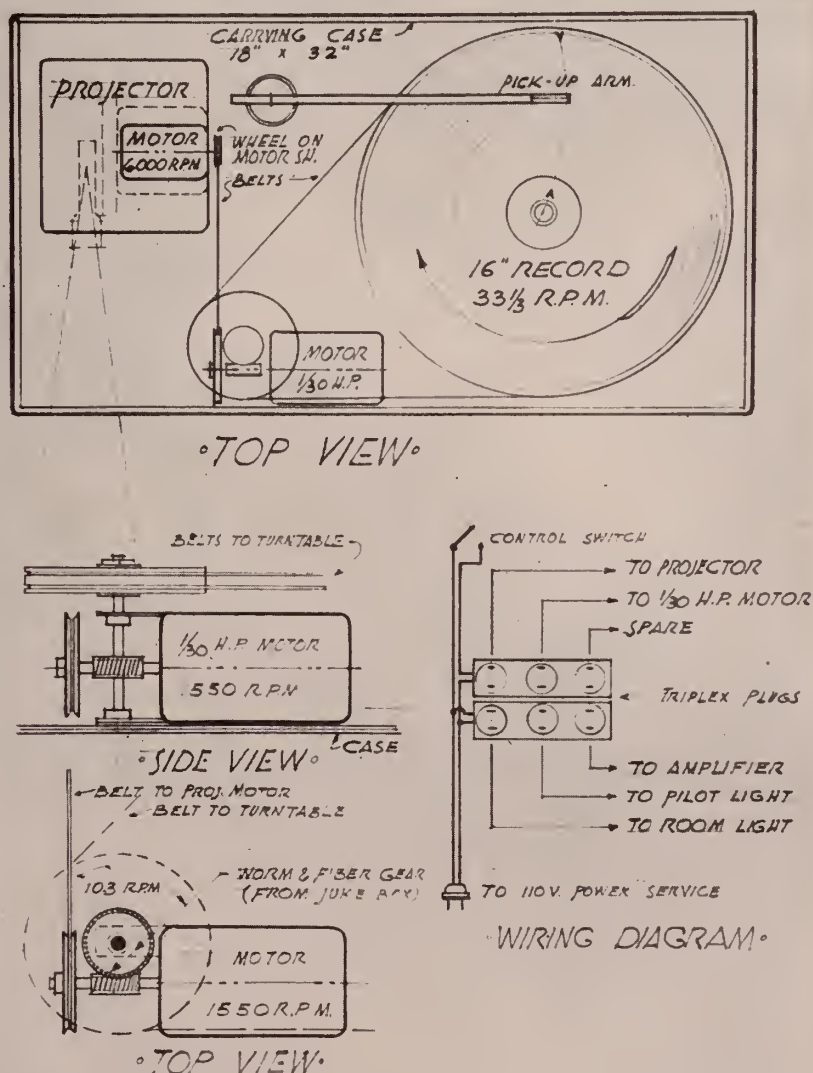
scribed, the pickup needle is placed in the groove at the exact point of starting, the switch is thrown and sound is produced exactly as it was recorded. One might readily imagine that there would be sufficient slippage in belts to throw the system out of synchrony, particularly after it had operated for 15 minutes or more. This, however, is not the case, and a remarkable degree of synchrony can be obtained by this method.

The key to the success of this system lies in the specially woven continuous belts used. These belts may be obtained from a dental supply house and are manufactured for use on dental equipment like the well known dentist's drill. Belts are made in practically any length, ranging from 1'-4" to 10'. They are about  $\frac{1}{8}$ " in diameter, look like a sash cord and have enough elasticity to make them stay taut, but not so much that they drag. Some very high quality commercial recorders use these belts in a manner similar to that employed here.

They are used for the reason that they conduct little or no mechanical vibration to the turntable, and also, because they operate so smoothly. In order to assure proper operation, all wheels over which belts run should be true and concentric. This is accomplished on the wheels which are mounted on the synchronous motor and the projector motor by actually running the wood wheels on the motor shaft, the motor itself supplying the power for turning. The turntable and the wheel driving it should both be turned on the shafts on which they are mounted to make them run true. Particular care should be taken to see that double grooves on turntable are exactly the same radius. The same care should be taken on the wheel driving the turntable. (Satisfactory results can be obtained with only one belt between the turntable and motor).

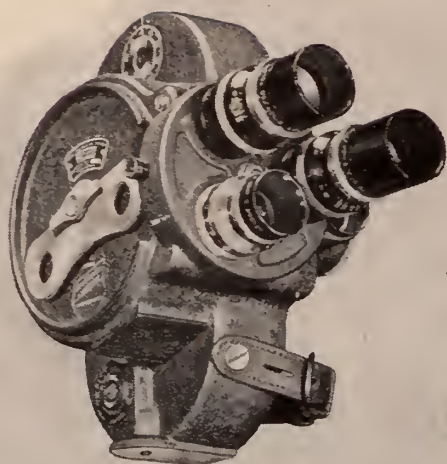
The synchronous motor used in this system retails new for \$7.50 and is ob-

• Continued on Page 394



• Diagram shows manner in which auxiliary synchronous motor is coupled with projector and turntable by means of a worm drive with small belts activating projector and turntable from its pulleys.

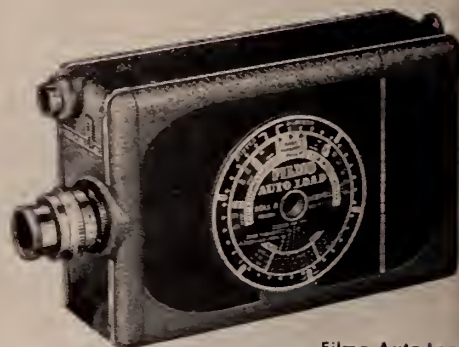




Filma 70-D 16mm.  
Camera with 3-lens  
turret head



Filma Aristocrat  
8mm. Camera with 3-lens  
turret head



Filma Auto Load 1  
Magazine-Loading

# Dreaming About a New Home Movie Camera?

## THEN HERE'S A TIMELY WARNING

By J. H. McNabb, President, Bell & Howell Company

Home movie cameras . . . and projectors, too . . . will soon begin to reappear in store windows.

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At Bell & Howell, for example, we can now build only a few Filmo Cameras and Projectors for civilian use. Most of our facilities are still

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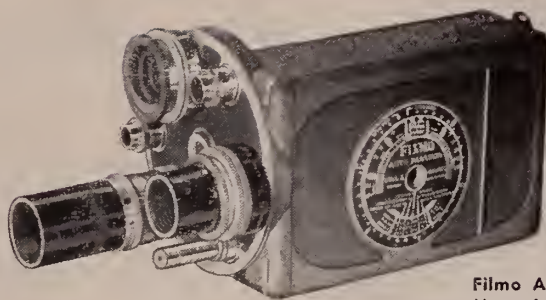
This long-continued demand is, we feel, the finest of tributes. You can probably get delivery on other movie equipment before you can on ours. But the equipment that's so widely preferred . . . Bell & Howell . . . can be yours if you will wait a little longer.

*J. H. McNabb*

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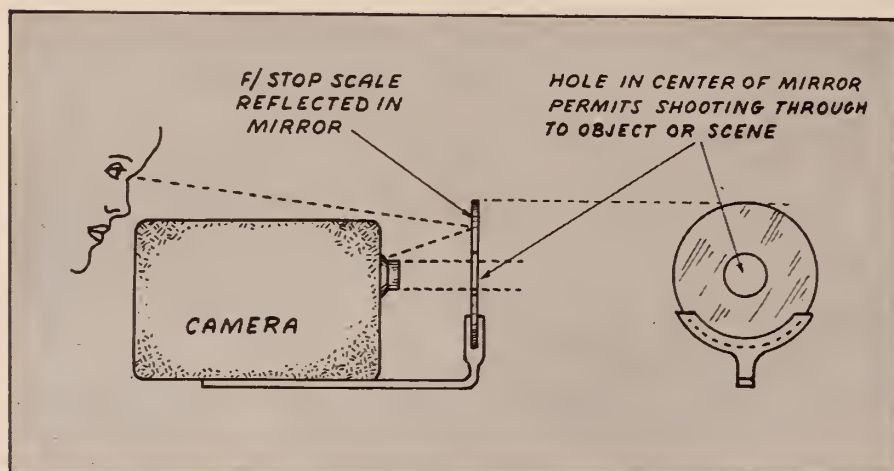
Address.....

City.....State.....HM-9-45



# HOME MOVIES' experimental

## *Ideas for Cine gadgets, tricks and*



### Aid To Fading

Movie amateurs who make fades by opening or closing the lens diaphragm, have undoubtedly found difficulty in opening up the lens to the pre-established stop when producing a fadein. Sketched above is an easy-to-make gadget that will enable this to be done with precision without changing position from behind camera.

The gadget consists of a circular mirror with a hole in the middle, doughnut fashion, mounted in front of the camera. The hole permits the lens to focus on the scene or title. The mirror enables the cameraman to read the f/stop marks on the lens by reflection as he stands behind the camera.

Of course, the camera must be tripod mounted, and a simple bracket to hold the mirror must be made of sheet metal or wood that may be inserted between tripod head and camera to hold it in place.—*Joseph Yolo, Hollywood, Calif.*

### Novel Title Letters

Want something novel in colored titles for your Kodachrome films? Make your title letters of sparkling Jello! Here's the way to do it. First compose your title of block letters in a shallow tray. Then pour paraffin into the tray, covering the letters completely thus creating a wax mould. After the wax cools and hardens, remove the block letters, using a pin or needle to carefully pry them loose. This will leave a solid block of paraffin with depressions in the form of the letters.

The next step is to prepare a quantity of Jello, reducing the amount of

water ordinary prescribed in order to provide a denser consistency. Pour this over the mould until the letter cavities are filled—no more—as any excess Jello must be trimmed away after the letters are removed from the mould and made ready for use.

The unique and decorative feature of title letters made in this way is that they are transparent and offer more sparkling color than painted solid letters.—*Earl Paulson, Boston, Mass.*

### Triple Pickups

Where one record is to be repeated over and over in playing background music for home movies, the addition of a third pickup will enable one to avoid breaking the melody, as would be necessary where pickup is raised at end of playing and moved to beginning of record again. With a third pickup in-

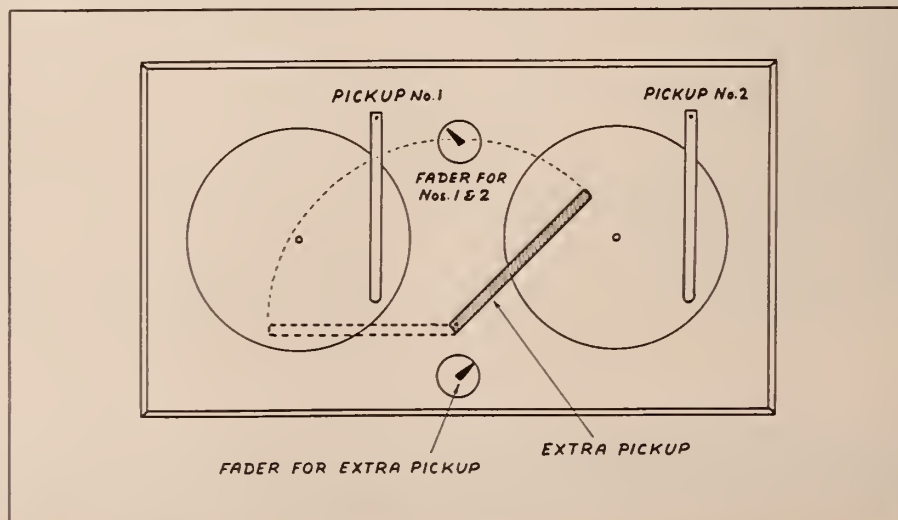
stalled between dual turntables, as shown in diagram, it may be used on either turntable. A record may be repeated on either turntable without a break by lowering the extra pickup at starting point of record, then as first pickup concludes the playing, gradually fade in music from the extra pickup—repeating this action in reverse as the extra pickup nears end of record.—*A. E. Rowan, Chicago, Ill.*

### Dating Film

Filmmakers who shoot record pictures of their baby, say fifty feet at a time, to be joined together in one reel as a sort of moviebiography, sometimes forget the date on which the various rolls were shot with result that various scenes are not edited in sequence. To date each roll of film or the beginning of each sequence of shots, where one roll is exposed at intervals over a period of months, before starting to shoot, expose a few frames on a calendar page on which the date has been circled with a heavy black pencil. Just four or five frames are enough and will enable you to identify date the ensuing scenes were shot as an aid to editing and titling.—*C. Spence, Buffalo, N. Y.*

### Transition Effect

A small amount of mercury poured into a saucer or other flat receptacle may be employed to obtain unusual transitional effects in filming sequences or titles. Instead of fading or dissolving from one title to another, a more startling transition can be made by photo-



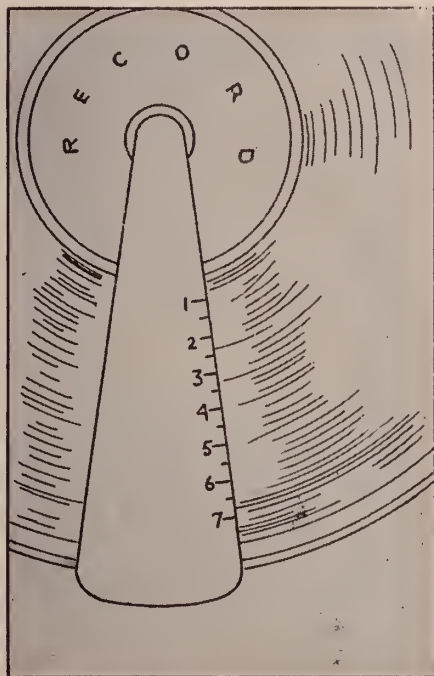
# cine workshop

## shortcuts contributed by readers

graphing the title reflected in the pool of mercury and, at the end of the shot, agitating the mercury by lightly tapping the container with finger, so as to distort the image. At this point the camera is stopped; the title card replaced with another; the mercury agitated again, and the camera started to photograph the new title.

On the screen, each title is merged with the other by a transitional effect that appears as a pool of water momentarily agitated, with one title disappearing and followed by another. This trick calls for shooting vertically into the container of mercury, with the title card held immediately above in such a way as to reflect its image into the pool of mercury. This also involves lettering the title text backwards, or turning the film over at time of splicing.

This same transitional effect may be employed in making closeups of people.—D. W. Wilson, Huntington Park, Calif.



### Cueing Aid

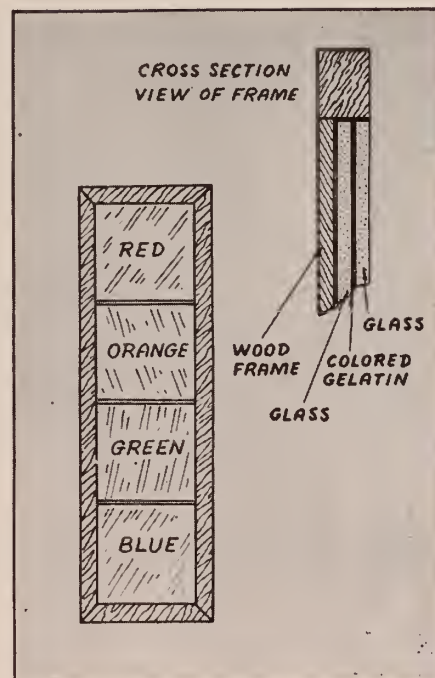
If you use regular phonograph records for background music for your films, you may have encountered difficulty in setting the pickup needle on the record at the right spot to play the section of record desired. Illustrated is a gadget that will make this task simple

and net perfect results. It is a gauge made of cardboard with a hole punched at one end to permit placing it over the spindle of the turntable that extends through the record. Along one edge is a series of marks  $\frac{1}{8}$ " apart and numbered as shown. These are the cue marks that indicate the groove on the record in which to place the needle.

By placing this gauge on top of the record to be played, as it lies on the turntable, and holding the free end with one hand, the groove position for placing the needle may immediately be located. For example, referring to the cue sheet, previously prepared, we note that it calls for picking up the melody at point  $6\frac{1}{2}$ . The needle is placed opposite this mark on the gauge and then lowered to the record at the proper moment.—W. Kadan, San Diego, Calif.

### Sprocket Hole Repair

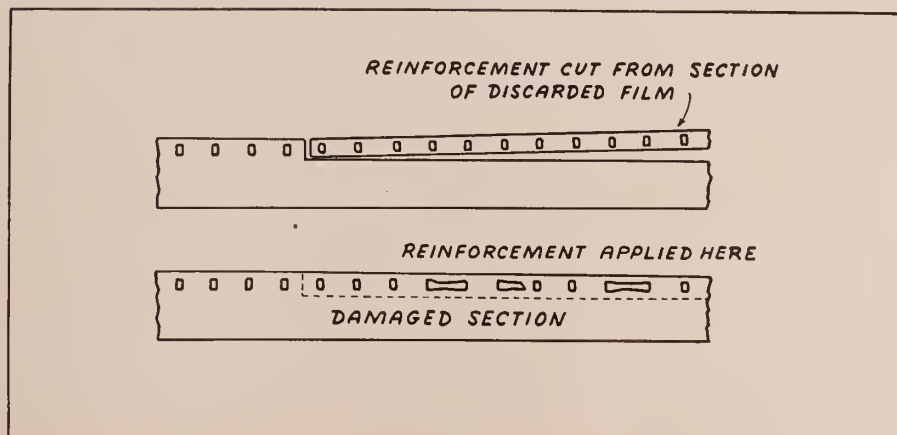
Don't cut out those frames with damaged sprocket holes! Repair the holes. This may be done by cutting from a piece of old discarded film, from which the emulsion is first removed, a section of sprocket holes as shown in illustration. Apply film cement to one surface of the section and apply it to the shiny side of the damaged film so that it will cover the torn sprocket holes. Obviously it is important that the film edges as well as the sprocket holes of the two pieces of film be carefully lined up. This sort of repair will pass easily through the film gates of most modern 8mm. and 16mm. projectors, if great care is exercised that ends of the repair patch be cemented securely to the damaged film to avoid any possibility of jamming in the projector.—L. P. Faeth, West Haven, Conn.



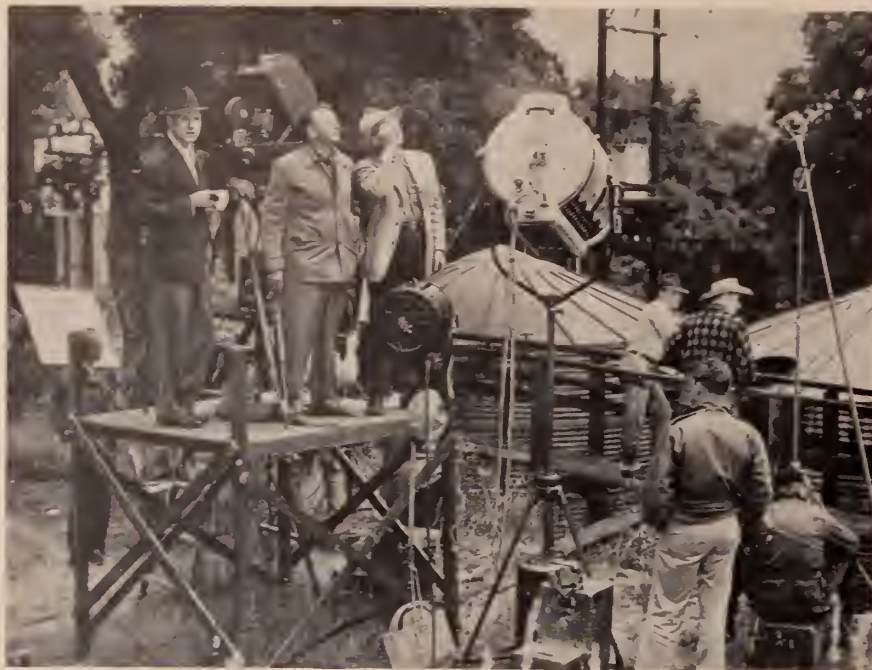
### Filters For Color

Particular colors can be introduced into your movies and titles at will, either during filming or projection, by means of the gadget shown in the illustration above. Gadget consists of a small, rectangular frame made of narrow picture-frame moulding with inside measurements of 2" by 10". Fitted into this frame are five color filters made up from colored gelatine or cellophane and panels of 2" by 2" slide glass. Each filter is made sandwich fashion, i.e., two pieces of glass with a piece of colored material in between, and each of a different color. The filters are sealed along two edges with scotch tape,

• Continued on Page 396







● On the camera platform checking the light for a take in "Jeep Herders," Planet Pictures' initial all-color and sound 16mm. feature production, are Randolph Clardy, Richard Talmadge, and Jack McCosky, SSC chief cinematographer. That's a Berndt-Maurer 16mm. sound camera exposed by open blimp and mounted on tripod at Clardy's left.

## Planet Second Company To Enter 16mm Entertainment Film Field

**A**LTHOUGH the production of feature entertainment films directly on 16mm. film is following no mushroom growth, already the second substantial producing company has been organized in Hollywood and is ready with its first release.

In an earlier issue, Home Movies described the activities of the first company in this field, Major 16mm. Productions, whose initial 16mm. color and sound feature production "Sundown Riders" is enjoying wide distribution. Planet Pictures, Inc., the newest entrant in this field only recently completed production of "Jeep Herders,"

their first all color 16mm. feature film.

As with Major 16mm. Productions, Planet Pictures is not an over-enthusiastic group of amateur aspirants. Headed by president Jack Seaman, an old timer in the theatrical film field, Planet's organization is staffed by capable technicians with long experience in the Hollywood motion picture industry.

Although cinematographer Jack McCosky, formerly with 20th-Century Fox, is chief of photography, much of

● Below are two scenes from "Jeep Herders," latest Hollywood 16mm. color and sound feature film produced by Planet Pictures, Inc. Although Jeeps and Army paratroopers are involved in action, film is not a war picture.

the camerawork on "Jeep Herders" was ably handled by a former movie amateur, Randolph Clardy, long since graduated to the ranks of professional 16mm. cinematographers.

The entire production was shot in 16mm. Kodachrome. The sound was recorded on 35mm. film, later reduced to sixteen. Viewing the production in progress on the lot or on location, it would be difficult to distinguish it from a major 35mm. company. Only by observing the camera used was it evident that the filming was being done in 16mm. Lights, sound equipment—everything else was the same as used in a Hollywood feature production.

"Jeep Herders" is not a western, not a saga of the oil industry, and not a war picture, according to president Seaman, but combines the best features of all three themes as conceived in an original screen story written by Richard Talmadge and Harvey Parry.

Actually, "Jeep-Herders" take as its timely angle the reconversion of both the Jeep and the GI to civilian life. The picture moves at fast tempo to a dramatic and fastmoving action sequence wherein GI cowboys in jumping jeeps are shown in a 1946 version of a cattle roundup. In the midst of the roundup they learn of the inceptient trouble in the making and swiftly roar into action against the oil-hijackers in a brilliant flanking movement taken right out of the tactics made famous by General Patton.

Briefly summarized, "Jeep-Herders"

● Continued on Page 393





HOME MOVIES FOR SEPTEMBER

# No Projection Limits for 16!

★ Will 16mm. film be able to compete with thirty-five in supplying full theatre screen brilliance? Is it possible to project satisfactorily 16mm. films to audiences numbering 500 to 1000—the average cinema house seating capacity—thus insuring an adequate income from admissions? These are but two of the many questions asked every day by persons interested in exhibiting 16mm. films for profit. They were conclusively answered recently in the screening, in the huge Shrine Auditorium in Los Angeles, of "Red Wagon," the sensational 16mm. color and sound production dramatizing the life of G. F. Swift, founder of the great meat packing industry.

It is estimated that between 5,500 and 6,000 persons attended the showing. In order to project the picture from the auditorium projection booth to the regular screen position on the stage—a matter of airline distance of 185 feet—two special 16mm. Filmoarc projectors were installed. A special 20 foot Radiant beaded screen was supplied for the occasion by the manufacturer and this was installed in place of the regular auditorium screen.

Needless to say, many persons in various branches of the motion picture industry interested in this unusual demonstration attended the showing and were unanimous in their opinion regarding screen brilliance and sound quality.

While it is agreed that consideration must be given the density of 16mm. color prints according to the particular use for which they are intended—i.e., average screen throw or



● In this photo made from box of huge Shrine Auditorium in Los Angeles is shown part of audience of over 5000 persons which recently witnessed west coast premiere of "Red Wagon," 16mm. color feature film successfully projected 185 feet from auditorium projection booth.

auditorium projection—the fact remains conclusive that the right projector used in an acoustically correct theatre or auditorium will render acceptable screen results for 16mm. sound films.

Indeed, Burton Holmes, the dean of American lecturers, long ago proved this point, insofar as screen brilliance is concerned, having several times pro-

jected his 16mm Kodachrome travelogue films with an arc projector in Carnegie Hall.

Undoubtedly the exhibition of "Red Wagon" to audiences numbering in the hundreds will be repeated in other cities throughout the nation, giving additional encouragement and impetus to the 16mm. theatre industry eager to expand and make itself conspicuous.

## Future for High Speed Cine Camera

★ The high speed motion picture camera has come in for a lot of attention in recent months, and rightly so, for it is destined to play a big role in improving industrial production. With the

high speed camera, movement too rapid for the eye to observe in minute detail can be observed on the motion picture screen reduced to speeds of as much as 1/1000th of normal. A moving object photographed in the brief interval of one second requires from two to three minutes to unfold on the screen when photographed with the high speed movie camera. A bullet fired from a gun can actually be seen leaving the gun's muzzle and travelling through space.

But on the industrial front the high speed movie camera is enabling engineers to analyze the operation of high speed drills, lathe operations, etc., resulting in improved design of cutting tools and machine equipment.

Pictured below is the high speed 16mm. motion picture camera designed and built by Lockheed Aircraft engineers at Burbank, California. In the picture, the cutting efficiency of a motor-driven hand drill is being analyzed by the camera. When the film is projected, Lockheed's engineers will be



● Lockheed Aircraft Company developed this high speed 16mm. camera to analyze mechanical operations such as that of drills, riveting machines, spot-welders, etc. Movies projected at normal 16 f.p.s. speed enabled engineers to study and improve equipment.



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able to determine why the drill's piercing time is below normal, also why the particular drill produces a jagged instead of a smooth hole.

The camera was developed from electrical timing equipment made by Eastman Kodak and Western Electric companies. A 200 cycle generator, shown at right in photo, powers a sensitive automatic clock which is located inside the camera and is photographed so that its image appears on the edge of the film along with the picture, showing the exact time occupied by a single cycle of mechanical operation. The film rate of travel through camera is variable. Top speed possible is 2700 frames per second, which means that at this rate 67 feet of 16mm. film passes the gate in one second interval.

Intense illumination is required to obtain acceptable exposure with the high speed camera, even when the fastest emulsions and rapid lenses of f/.2 or better are used. Sunlight is not intense enough for high speed photography with these cameras.

Postwar uses for the high speed camera are endless. The automotive industry, for example, will employ it to analyze many mechanical operations, hitherto thought to be developed to highest efficiency, resulting in increases in production that will be startling to say the least. In fact wherever machinery and mechanical operations of any kind are employed in the production of goods and products for consumer use, the high speed 16mm. camera will be used to advantage.

## ★ Closeups ★

OF PROFESSIONAL 16MM. CINEMATOPHAGERS

**TED PHILLIPS** having completed the editing of "Guatemala," and "California," two travelogue films in 16mm. Kodachrome which he photographed for Burton Holmes, leaves Hollywood September 1st for Brazil where he will gather material with his Cine Special for two additional Burton Holmes travelogues descriptive of that interesting South America country. Incidentally, every cine cameraist—amateur and professional—should make it a point to see Phillips' incomparable color photography in "Guatemala" which Mr. Holmes will soon be showing in important cities from coast to coast on his 1945-46 lecture tour.

★

**LUIS OSORNO BARONA** is presently in Hollywood attending to the editing and dubbing of sound on a series of documentaries which he recently filmed for the government of Mexico. He returns to Mexico City soon to assume the photography of a series of 16mm. color films to be produced there by Fanchon Royer.

★

**VACATIONERS**, Latin-America bound, may now take along their movie cameras and shoot from their plane without restriction—at least while over Mexican territory. On August 1st the Mexican government, according to American Airlines, lifted a ban prohibiting air passengers from making photographs while over Mexican territory. Decree had been in effect since our entry into war.

★

**HERBERT C. LANKS**, cinematographer and author who has promised an interesting series of articles soon on Latin

American filming for Home Movies' readers, is off on a filming assignment in New England for an undisclosed producer.

★

**SOCIETY** Of Sixteen Cinematographers, an organization comprising many of the leading 16mm. cinematographers in the professional field, elected three new members to their group during the month of August. They are A. G. Weitzel, Firestone Tire & Rubber Co., Akron, Ohio; Ted Phillips, cinematographer for Burton Holmes; and H. S. Wurtels, Orlando, Florida.

★

**UNDERWATER** Spearfishing, an unusual 16mm. color subject produced by Charles Trego, ASC, for the Sea-Net Mfg. Co., Los Angeles, has been purchased by Warner Brothers. Latter will blow up the film to 35mm. Technicolor and release it through their short subjects department. Picture was filmed entirely under sea, and shows the activities of men who engage in the little known sport of catching game fish with spears in the depths of sub-tropical waters. Sea-Net's sporting equipment is featured in the picture.

★

**NEIL MCGUIRE**, Hollywood, has completed the photography on four Christmas Carols films in color for release through Audio-Visual Devotional Aids of North Hollywood. Each three-minute subject was shot in action-miniature, a new pictorial process developed by McGuire for ADA.





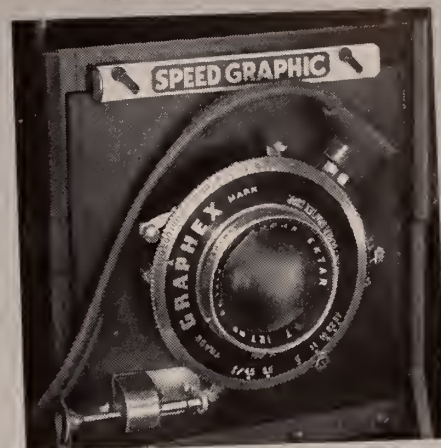
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# Photoplay Planning . . .

• Continued from Page 367

2. Medium Long Shot—Lake Reynolds  
Title:

LAKE REYNOLDS, A PEARL HIDDEN  
FROM THE EYES OF MAN

- 3 to 10. Scenes of Lake Reynolds  
Title:

LAST OUTPOST OF  
CIVILIZATION

11. Med. Long Shot—Garson's trading post.

12. Full Shot—Main store of Garson's trading post showing the sign reading "Garson's Store."

- 12 to 18. Various Scenes of Garson's trading post.  
In this manner the scenes 3 to 10

and 13 to 18 would be filmed at approximately the same location. Notice that the script does not call for any panoram shots. Panning can be overdone on scenic shots. A better treatment is to divide the scenes into two or more shots using different camera angles.

For a fiction movie we must have first an idea for a story. In writing our script we should omit any action or details which do not logically advance the story. For example, don't write in a part for Aunt Matilda just to include everyone in the family in the picture. Write the script first, then select for the cast only those people who will best fit the parts. One will need assistance to produce a good fiction picture, friends who are interested enough to

contribute some of their time and to stick with you until the picture is finished and the last roll of film is back from the processors.

It may be necessary to recruit a staff of assistants. An ideal staff consists of:

The *Director*, (probably yourself) who plans the script, chooses the scenes and costumes, casts the roles, and no doubt edits the complete picture. In commercial work there are regular film cutters and editors, but in amateur filming the director generally edits his own.

The *Assistant Director*. Should he, too, be a movie amateur, so much the better, because he will be anxious to learn and will make a good assistant. It is he who calls up the cast on Sunday mornings and threatens them with vengeance if they don't show up at 10 o'clock sharp to make scene 28, 35 and 66 besides six other closeups! He should also check the costumes and the

• Continued on Page 386



## SOUND *And* SILENT FILM LIBRARIES WHERE TO RENT OR BUY 8mm AND 16mm FILMS



### ALABAMA

BIRMINGHAM I  
Wilfred Naylor  
1907 Fifth Ave. North

### CALIFORNIA

BUENA PARK  
Buena Park Photo Shop  
877 Grand Avenue  
HOLLYWOOD  
Bell & Howell Filmosound Library  
716 N. La. Brea Ave.

Castle's Inc.  
1529 Vine Street

LONG BEACH  
Tate Camera Shop  
2819 E. Anaheim St.

LOS ANGELES  
Films Incorporated  
1709 W. 8th Street  
Hollywood Movie Supply  
4279 Crenshaw (Zone 13)

OAKLAND  
Walter O. Gutlohn, Inc.  
Audio Films Co. Branch  
4247 Piedmont Ave. (Zone 11)

SAN LUIS OBISPO  
Shadow Arts Studio  
1036 Chorro Street

### DISTRICT OF COLUMBIA

WASHINGTON  
Bell & Howell Filmosound Library  
1221 G St., N. W.

### IDAHO

BOISE  
Idaho Library of Visual Education  
811 Rossi St.

### ILLINOIS

BERWYN  
Colonial Camera Shop  
6906 Windsor Ave.

CHICAGO  
Bell & Howell Filmosound Library  
1825 Larchmont Ave.  
Films Incorporated  
64 E. Lake Street  
Ideal Pictures Corp.  
28-34 East Eighth Street  
Walter O. Gutlohn, Inc.  
19 S. LaSalle Street (Zone 3)  
Zenith Cinema Service  
3252 Foster Avenue (25)

### ILLINOIS—Continued

OAK PARK  
Midland Film Exchange  
P.O. Box 429

### MARYLAND

BALTIMORE  
Stark Films.  
537 N. Howard St. (1)

### MASSACHUSETTS

BOSTON  
Don Elder's Film Library  
739 Boylston St., Dept. HM  
Claus Gelotte, Inc. Camera Stores  
284 Boylston St., Opposite Public Gardens  
Frank Lane & Co.  
5 Little Bldg.  
Wholesome Film Service, Inc.  
20 Melrose Street

BROCKTON  
Iris Pharmacy  
238 Main St.

QUINCY  
Stanley-Winthrop's "Rent-A-Reel" Service  
5-7 Revere Road

### MICHIGAN

DETROIT  
Detroit Camera Shop  
325 State Street

### MINNESOTA

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**So Ends Our Night**, starring Frederic March, Margaret Sullivan and Frances Dee, is soon to be available in 16mm. through Pictorial Films, Inc., 1270 Sixth Ave., New York City. The story, told through the eyes of political refugees hunted through several European countries, is a poignant and moving love story mixed with true humor of people who live intensely. Here is a drama that contains all the elements of a mystery thriller plus an interesting documentary style of presentation. Information on release date and rates may be had by writing the distributor.

der is Castle Films' as of war film releases any has made available nto war. To be avail- ion shortly after Sep- ct will be a condensed Jap's treachery and beginning with the Harbor and conclud- est newsreel shots pos- surrender negotiations, the Films. Subject will be the usual lengths: one 16mm. sound and two 8mm. silent versions.



off, 11 reels 16mm. rly released theatrical- "The Soldier and The ndous screen spectacle ... a ... story is made more powerful by fine acting, this Jules Verne immortal classic is the tale of the Czar's courier who saved the fiery gypsy spy. Akim Tamaroff plays the leading role. Subject is available immediately for rental from Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago 13, Ill. Base rental is \$17.50.



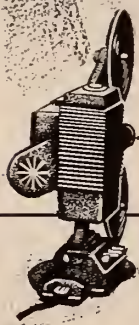
**Chimp's Jamboree** is one of three new entertainment films released by Castle Films, Inc., this month. In this laugh-provoking film, the famous home movie chimpanzee visits an amusement park. He tries all the thrill rides, finds opportunity to exercise his limbs and tail in the intricate framework of a whirling ferris wheel, and judges a bathing beauty contest. Here is a subject to highlight home and school showing of movies. It is available in both sound and silent versions—a special 16mm. sound version and two 8mm. and two 16mm. silent versions at usual Castle Films prices.



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property in case no one else is assigned the post of property man.

The *Script Clerk*. He holds your script and notes the scenes shot and adds notes on the actor's dress, action, position of groups, etc. This prevents the hero from opening the front door wearing his coat in one scene, and leaving the house without it in the next scene. He notes if the actors enter or exit by right or left. He answers questions after referring to his invaluable notes such as, "Did Ben have the cigar in his right or left hand in scene 45?" or "Was it lighted after little Rose raced in to talk, or afterwards?" "How were the dishes arranged on the table? It has been two weeks since we shot scene 25 and now we are ready for scene 26! "Catch on? Be kind to your script clerk! A good one is hard to find.

The *Cameraman*. Perhaps you don't want to trust your model XK161 camera with him, but better find a trustworthy individual who knows how to take pictures or can be taught with a little coaching and let him handle it. Being a director and cameraman at the same time is a big job and involves too many details to watch during shooting. How much easier to say: "Bill, I want a medium shot of this. Highlight the hair and under light the background." than to try to do this as well as rehearse the players. Let the cameraman set up for the next take while you rehearse and then check on it before shooting, if you wish. This procedure speeds production and prevents your players from becoming bored.

The *Property Man*. A successful one is rare in amateur circles. His job is a hard and thankless one. He must round up all the properties, begging, borrowing, or stealing them. He must have them on hand when shooting begins. He can hold the "slate," too, a piece of black cardboard divided into two parts by a line. The left side should show the scene number and the right side the "take" number.

After writing the story synopsis, the next step is to prepare the shooting script, to set down the action for the camera. The following is a brief synopsis of part of a short story:

"Rita walked to the window and looked out. In the shadowy night she could just see the dim outline of a figure in the yard. What was going on under her very nose? She froze in horror, motionless—the figure was digging a hole, a grave perhaps? Suddenly the figure moved into the light from the streetlamp. It was her Bob and they were to be married tomorrow!"

Transformed into detailed description and action in the scenario or "script," this part of the story would appear as follows:

(scene)

47. Medium shot. . RITA. . in negligee

laying in bed. . (open window within three feet of bed and curtain blowing inward)

84. Close up. . RITA. . in bed. . her eyes open. . startled. . she listens
  49. Tight close up. . SHOVEL. . in dim light. . it crunches into earth and shovels dirt.
  50. as 48. . RITA. . listens startled.
  51. as 47. . RITA. . sits up suddenly. . tries to see through window. . pushes back covers and slides feet out and tiptoes to the window. . looks out.
  52. a reverse of 51. .close up. .RITA. . from outside window. .Rita peers out into the night.
  53. Medium shot. . FIGURE. . shoveling in the yard.
  54. as 52. .RITA. . her eyes open wide.
  55. as 53. .FIGURE. . moves so as the light of street lamp shows face.
  56. as 52. . RITA. . moves hand to mouth suddenly. . horrified. . she recognizes BOB.
  57. Close up. . BOB. . in yard with street lamp shaft of light crossing face. . wipes perspiration from brow.
  58. as 52. . RITA. . frozen with horror.
- (Fade)

Obviously, the directions: close up, long shot, medium shot, etc., are variable according to the director. However he should explain to his cameraman what he wants for each camera position to avoid misunderstanding. A suggested pattern follows:

Close up. . Cut at shoulders  
Medium close up. . cut at waist  
Medium shot. . cut at knees  
Full shot. . including feet  
Medium long shot. . a full house, etc.  
Long shot. . a street of houses  
Tight close up. . a close up of small action  
On screen. . an inanimate thing, as a newspaper, clock face, etc.

When planning to shoot a script, if possible shoot all the scenes from a given angle at the same time and identify them with the slate. For instance in the foregoing script, scenes, 47 and 51 would be shot. Then, 48 and 50. Then 52, 54, 56, and 58 in that order. At some other time, then, the scenes for the figure in the yard could be shot.

In a later article we will take our story idea, now that it is broken down scene by scene, and proceed to produce it.

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## Scenario for Father and Son...

• Continued from Page 373

*Scene 19:* Medium shot of Son as he backs away after placing can on top of fence. He returns to father in background.

*Scene 20:* Medium closeup. Father, Son now beside him, raises rifle to shoot.

*Scene 21:* Closeup of playmate behind fence, holding stick and peeking through crack. He smiles expectantly.

*Scene 22:* Same as scene 20. Father shoots.

*Scene 23:* Same as scene 21. Playmate jerks stick, removing can from fence.

*Scene 24:* Back to scene 22. Father lowers rifle, smiles proudly as son pats him on back and congratulates him. Boy then runs out of scene—forward toward fence.

*Scene 25:* Medium long shot—yard. Father with gun in foreground. Boy stops running and searches among tin cans in box. Finds can smaller than one last used as target. Holds it up for father to see, then turns toward fence and starts to place it on top of same.

*Scene 26:* High angle shot similar to scene 17. Son places can on top of fence; playmate supports it with stick.

*Scene 27:* Medium shot—Father, son standing beside him, takes aim, then shoots at can.

*Scene 28:* Same as scene 23. Playmate jerks stick again, removing can from top of fence.

*Scene 29:* Closeup of can bounding from top of fence as though hit by rifle charge.

*Scene 30:* Back to scene 27. Father is pleased with his marksmanship. Son applauds; then thinking for a moment, suggests a smaller target—indicating size by making a small "o" with his fingers. Father, boasting a little now, suggests he can shoot a dime off the fence, and indicates this by extracting one from his pocket and giving it to son. Son looks at him in amazement, accepts the challenge and exits from the scene in direction of fence.

*Scene 31:* Medium shot. Fence in background. Son approaches fence, and as he reaches it he speaks softly to companion on other side.

*Scene 32:* Closeup of son as he speaks softly, at same time looking furtively about to make sure father doesn't detect him.

*Scene 33:* Closeup of playmate on other side of fence. He's listening intently, then whistles softly in exclamation. Pull back to—

*Scene 34:* Medium shot as playmate carefully raises stick.

*Scene 35:* Closeup—Son's hand placing dime on top of fence with end of playmate's stick coming into view to support it.

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Scene 36: Medium shot of son, having placed coin on top of fence, returns to father.

Scene 37: Medium shot. As father considers his new and more challenging target, son enters scene and takes a position beside him to watch him shoot.

Scene 38: Closeup of father pulling trigger.

Scene 39: Closeup of dime, still secure on top of fence.

Scene 40: Medium shot. Father looking towards fence, observes dime untouched, and shows his disappointment at missing the shot. Determinedly, he cocks the gun again; takes a firm stance and fires.

Scene 41: Same as scene 39. Dime still untouched.

Scene 42: Closeup of son, looking beyond camera and ostensibly toward playmate, and smiling mischievously.

Scene 43: Closeup of playmate behind fence, chuckling softly to himself.

Scene 44: Same as scene 40. Father slowly lowers rifle. Registers keen disappointment at having missed again. Son steps forward, asks to have a try at it. Father carelessly passes gun to him and sits down to rest. Boy shoulders the rifle, takes aim—

Scene 45: Closeup of son pulling trigger.

Scene 46: Closeup of dime bounding from top of fence.

Scene 47: Closeup of Father gasping in amazement. (Short flash shot)

Scene 48: Closeup (short) of playmate behind fence, looking upward and catching the dime in palm of hand. He ponders for a moment, then puts dime in mouth. Falling to his knees, he starts to crawl away.

Scene 49: Back to scene 44: Son offers rifle to father. He waves him away, arises, and walks toward house. Son lays down rifle, watches father for a moment, then runs to join playmate.

Scene 50: Back of fence. Playmate on knees, back to camera. Son enters scene, slaps playmate on back and laughs uproariously over their hoax.

Scene 51: Closeup of playmate. As he's slapped on back, he swallows dime, gulps, and raises to his feet with a perplexed look on his face. Son asks him what he did with the dime. Opening his mouth and pointing to throat, playmate explains that he swallowed it when thumped on the back.

Scene 52: Closeup of Son as he exclaims "What!" then thrusting hands in pockets, he turns and walks away sulking, his playmate following—ending the scene in a fadeout.

Title: THE END.

## Filming Speed Events . . .

• Continued from Page 371

to be photographed is a factor for consideration.

The headon shot (a) is comparatively simple to achieve with any cine camera. If the image is only slightly blurred, it but adds to the impression of speed. But this camera angle is the least effective from which to view a race, for example. For one thing, it does not clearly reveal the spacing of the contestants unless the camera is elevated.

The angle shot (b) is within reach of most cameras. The set-up should not be too close to the moving object or to the path it will take in moving before the camera. While images will be somewhat "feathery" and blurred, and the larger they are projected the more conspicuous will be the blurring, this angle gives a more effective view of the competitors in a race or action of similar nature.

The right angle shot (c) should be avoided, even when filming comparatively slow action such as a parade. Results will not be entirely satisfactory. Images will be either blurred or the movement jerky, although these effects may be minimized to some extent by moving the camera farther back from the action.

For such speed events as horse racing, speed boat races, track events, etc., the

oblique angle (b) is the one recommended for the amateur. Even the newsreel cameramen favor it.

Another alternative is to focus the camera on one of the moving objects—race horse, speedboat, racing automobile, etc.,—and pan or move the camera so that the object is always centered in the viewfinder. This nets an image of object with little or no blur, except where arms or legs are in motion, but, of course, with the background considerably blurred. But where the background is not important and there is wide latitude for panning or facilities for mounting camera upon a moving vehicle for a travel shot, this method is to be preferred.

There is another important factor that should be considered in perfecting your sports films, besides the speed angle, and that is the vertical position of the camera. Thus far, we have been discussing the matter of horizontal position of the camera; but elevating the camera or lowering it below the plane of the average shot, often nets interesting results in sports photography.

Most "stroking" games—golf, polo, tennis, etc.,—call for low camera setups with the lens pointing up into the player's face to catch interesting expressions.



High or low camera setups add to the interest of many sport shots. This because of the position of the subject's head; in order to get his face in the picture, a low camera angle may be required. Also, a low angle accentuates the impression of action and gives a more attractive pictorial composition.

A low camera angle combined with the (a) position, previously described, is effective for shots of track and other events where the contestants can be picked up dramatically speeding into and over the camera.

Boat, motorcycle and automobile races and swimming meets call for elevated camera setups for most shots so that all contestants may be kept within range of the viewfinder and thus show their respective positions with relation to the leaders in the field.

Many of those who film races and other sporting events fail to bring back pictures packed with the maximum of interest simply because they fail to visualize the event from the viewpoint of the person who later will view the pictures from the screen. Last week, as this is written, one of the West Coast's biggest speedboat races was held in the Long Beach, California Marine Stadium. This is an ideal watercourse affording spectators the choice of seats in a large grandstand, viewing the races from their cars parked along the course, or watching from vantage points at the water's edge. A score or more movie cameras were observed, in spite of the shortage of film, and for the most part, their owners seemed content to film the event from one position—that in which they secured themselves at start of the race. Few of these movie amateurs ever changed position for a high shot from the grandstand, closeups of the boats and drivers leaving the floats for the starting line, low angle shots of skidding boats rounding the turn, or a dozen other possible unique angle shots that would spike their film version of the event with variety and lively interest.

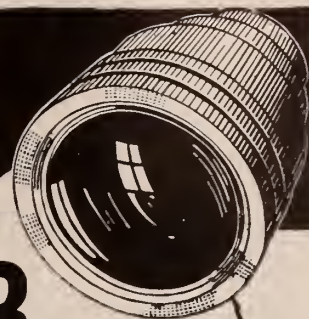
Watching a succession of motor boats zooming across the screen from left to right for an entire roll of film could be a little boring. If variety is the spice of life, certainly variety in camera angles is the spice that flavors a good amateur movie. This knowledge, coupled with that of how best to shoot speed pictures for best pictorial results, is something to which the ambitious and serious movie amateur will devote greater study as more film becomes available for him to experiment and perfect his technique.



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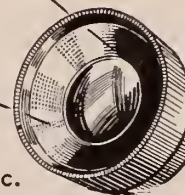


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## Gadget for Centering Closeups . . .

• Continued from Page 369

Although two lengths of strap iron may be used for constructing this accessory, I was forced by wartime restrictions in the form of priorities to adapt to my use a common iron barn-door hasp. Fortunately, the size and shape of the hasp suited my purpose perfectly and I shall describe the gadget's construction from this material, plus a  $\frac{1}{8}$ " wing nut and bolt, washer, a bit of scrap metal and a strip of felt.

The pin holding the two pieces of hinged hasp together was driven out, separating the sections. Taking the plain, unslotted piece, I drilled a  $17\frac{64}$ " hole near one end. This is the hole which takes the camera screw. I then measured the opposite end to determine where to bend the piece so that when bent upward, it would clear the lower end of the camera when same was mounted upon it. The bend was made approximately  $59^\circ$  so that this turned portion would be exactly parallel with a line between viewfinder and camera lens. Properly done, the degree of angle should be calculated by measurements made between viewfinder and lens, laid out on paper, and the sketch used as a guide in bending both pieces of metal.

A feature of using the hasp is that the second section is already slotted—something that otherwise would have to be done to form a track for the guide and permit the two pieces to move up and down the proper distance and at the required angle. With a file, I squared the rounded corners of the slot and smoothed the sides to make a smooth, straight surface. From scrap metal I cut a small rectangular piece indicated in the diagram as the "guide." This is  $\frac{3}{8}$ " by  $\frac{5}{8}$ " and the same thickness as the metal from which the hasp was made. This was turned down smoothly with a file so that it would fit easily, but without any side play, in the slot. I found that the length of this piece

should be about  $1\frac{1}{2}$  times its width to insure stability and rigidity. Moreover, length of this piece and length of the slot must be calculated so that the total sliding motion is exactly equal the angular distance between viewfinder axis and lens axis, which, in this case, was  $15\frac{16}$ ".

The guide was soldered in proper position to the outside of the bent-up section, and a hole then drilled through the two to admit the bolt for the wing nut adjustment.

The lower end of the slotted section was then bent so that the slotted end extended upward at exactly the same angle as the first section. Care was exercised to allow enough space between the bases of sections one and two so that there would be sufficient clearance for the camera and tripod mountings.

In the turned up area of the slotted section, which forms the base of the gadget, a  $\frac{1}{4}$ " No. 20 nut was soldered over a  $17\frac{64}$ " hole previously drilled, forming the means for attaching gadget securely to tripod with the tripod screw.

After a square of felt was glued to the base area of the first or sliding section, the two members were then joined together by means of the wing-nut and bolt, making the gadget ready for use. This consists of mounting the gadget on the tripod, then mounting camera upon it. With the Keystone "8," the lens is above the viewfinder; therefore, gadget is in normal shooting position when the sliding member is locked in the lower position.

To line up a scene or title, the wing nut is loosened, and the camera moved up by means of the diagonal slide until the viewfinder occupies the same position as the lens, and the device locked in this position. After alignment, focus, etc., has been made, the camera is lowered to taking position, locked in place, and the take made.

## Lensing Skiers . . .

• Continued from Page 370

Here some of the world's greatest jumpers show their skill. Shultz first caught the skiers coming down the slide at regular speed, then shifted his camera to ultra-speed to picture this same action in slow motion—very effective and also extremely educational.

Presently there is a change of camera position again, and the lens picks up the skiers flying through space, the slow motion effect making them appear like birds in flight. Another sequence shows the skiers from behind, as they descend

the runway and make the jump. And in logical order, the camera picks up the skiers from below the runway, showing them leaving the jump, hurtling through space, some losing balance and making premature four-point landings, then skidding to a stop, bruised and shaken, at the feet of spectators lining the landing runway.

A series of pictorial shots of snow draped hills and peaks concludes the film.

Shultz's photography is excellent—

crisp and sharp; great depth of focus lends added beauty to the mountain vistas; and his composition is artful as is his technique of following moving skiers with his camera.

But it is the titling given this picture which probably vies with the photography as much as anything else, to make it a color film of extraordinary interest. The narration is well written and composition of the titles very professional, tying the scenes together in interest-compelling continuity.

## Amateur Film Reviews . . .

• Continued from Page 360

The distraught wife takes sleeping pills and goes to bed. Late that night, the husband steals out of the house carrying a long bundle resembling a concealed body, but actually his camping outfit. A nosy neighbor chances to see him, thinks he has murdered his wife, and soon spreads alarming gossip around the neighborhood.

The resultant excitement culminates in the sheriff appearing on the scene, forming a posse, and pursuing the husband who has several hours start on them. Meanwhile, the wife awakens from her long slumber, finds her husband missing, and sets out to find him. How she knew where he was is not indicated, but presently she shows up at scene of husband's camp, just as sheriff and posse are closing in on him. The enraged wife, strikes husband with a club, and returns home, leaving him to his fate while the sheriff does a "slow burn" and exits from the scene.

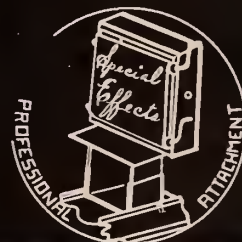
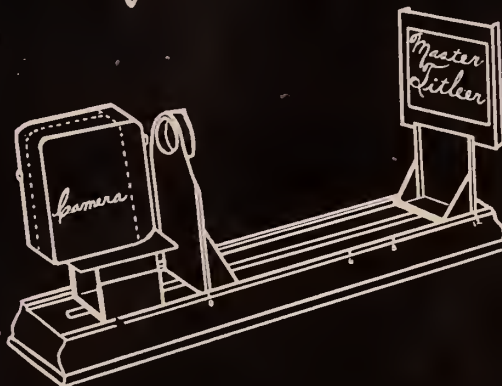
The weak ending of this story is at once obvious. A clever surprise twist concluding the picture could do much to increase its entertainment value. Generally speaking, the story idea has possibilities and could have been more effectively told with better direction and acting.

There are one or two bad spots in the cutting. For example, when wife calls to husband, this is followed by scene showing the two emerging from back-door of house, carrying rug. Later, the wife is seen in dressing gown, then next scene shows her fully dressed and entering her car.

Taking more time with rehearsals and direction, and in helping players overcome self-consciousness would have improved this picture a great deal. Nevertheless, the extent of the undertaking, the generally good photography and commendable titling netted this picture a 2-Star Home Movies Merit leader.



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## News of What's NEW . . . In Home Movie Equipment And Accessories



**Bolex L-8 Camera**

Although on the market for several months in limited quantities, the American Bolex Company this month makes its first comprehensive report on the many admirable features of this efficient 8mm. cine camera which already has come in for plenty of attention from movie amateurs anticipating their post war home movie equipment.

The Bolex L-8 is a pocket edition of Bolex Model H motion picture camera, well-known for its versatility and capacity for providing practically every means for all tricks known to the advanced amateur.

Early experience in the manufacture of small double eight cameras disclosed one predominating fault, according to the American Bolex Co.—the spring motor which, in many cases, became "tired" toward the end of the wind. The speed of the shutter slowed down as the propelling mechanism slowed down when motive force of the spring weakened. Therefore it was essential to evolve a constant speed motor for properly exposed movies. This was accomplished in the Bolex L-8 and this new small eight exposes the last frame of each sequence at the same speed at which the first frame of the sequence was exposed. In other words, the tension of the spring which propels the mechanism of the camera remains constant from the first to the last frame of every sequence filmed, whether spring motor is fully wound or not, thus excluding lags or undue speed-ups.

It is essential that a constant speed motor, if it is to deliver exact propelling power to render it efficient, be fixed as far as film speed is concerned. This is the reason why Bolex L-8 operates at one speed only and why no provision is made for speed changes, according to the manufacturer. This means that although "slow motion" takes are excluded from Bolex L-8

functions, the making of properly exposed movies at normal speed (16 frames per second, giving exposures of 1/30th second each), is controlled mechanically, resulting in consistent exposures from the start of a sequence to its end.

It is the manufacturers contention that a camera which operates accurately at normal speed holds more advantages for the average user than one which provides variable speeds with the possibility of less precision.

The new Bolex L-8 is equipped with the Kern-Paillard 1/2" f/2.8 lens in micrometer focusing mount. This lens was developed especially for this camera by E. Paillard & Co., Switzerland. The shutter of the camera operates behind this lens within a hair's breadth of the film plane according to the focal plane shutter principle.

The loading of the new Bolex L-8 has been simplified, making it merely



• Easy to load . . .

necessary to attach one end of the film to the take-up spool and place both spools in the camera, observing that the part of the film which comes before the aperture has to be behind the gate. It is not necessary to form loops nor thread them over sprockets. The aperture may readily be removed for cleaning. The complete passage of 25' of film requires only four windings of the spring motor. The viewfinder provides for the use of 1/2", 1" and 1 1/2" focal length lenses. It is telescopic in design and gives an exceptionally bright image of the object to be filmed. An indicator appears in the viewfinder when the end of the spool approaches the gate, thereby enabling operator to stop the camera exactly on the 25' mark. Oiling of the camera is necessary only at intervals of two to three years.

Bolex L-8 is a compact little camera. It is small, well-designed and sturdy.



Its case is of heavy dural, genuine leather covered, and its trim is heavily chrome-plated. It is equipped with a carrying strap which screws into the tripod socket for ease in handling. This strap can be slipped over wrist and aside from being a great convenience in filming, also serves as a safety factor against accidental dropping.

The price of the camera with carrying strap and suede zipper carrying case, but without lens, is \$68.75, tax is \$12.50. The price of the Kern-Paillard  $\frac{1}{2}$ " f/2.8 lens in micrometer focusing mount will be approximately \$57.50, tax \$9.58. Total approximate price, with tax—\$148.43. Lenses now fitted to the Bolex model H-8, Revere or Keystone cameras may be adapted to the L-8 at a cost of \$4.50 each.

## Planet Pictures Enters Field . . .

• Continued from Page 380

is the story of Corporal Bob Martin, who, returning home from an Army hospital after being wounded in combat, finds that wildcat oil operators are ruining his father's ranch. The horses are gone, the cowboys have left for the oil fields, and the cattle are beginning to sicken from the oil-polluted streams. But this situation is taken in hand when his pals come roaring in from the Army hospital in jeeps and motorcycles. A neat bit of love interest is supplied by Gimpy who falls in love with Bob Martin's pretty sister Helen.

As Technicolor made it possible to give the public movies in color in the nation's theatres, both Planet's and Major 16mm. Production's efforts will find immediate acceptance in that they are supplying timely screen entertainment in color for the 16mm. field which encompasses the school, church, club, 16mm. theatre and roadshow. Distribution of "Jeep Herders" will be through national exchanges and film distributors specializing in the sub-standard field.

## Portable Booth For Projection

• Continued from Page 372

tor. Similar shock absorbing treatment should be given the turntables by mounting them on pillows or strips of sponge rubber, fibre or thick felt. In this way none of the vibration from the projector will be transmitted to the turntables where it might interfere with the sound and music played from the records.

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from the diagram above the carrying case plan.

Inspiration for this projection aid followed increased demand upon Bob Mayne to show his films before school and club groups. His was the usual dilemma: how to carry the projector, turntables, amplifier, reels of film, screen, etc., and the ever present problem of finding a suitable table or stand on which to set projector and turntables.

The Porta-Cinema answers all these.

## "Sync" Sound For Projectors . . .

• Continued from Page 375

tainable without priority. It is desirable, but not absolutely necessary, to have a synchronous motor. Any split phase motor will do. Practically all juke boxes are driven with split phase motors. The fiber gear and worm used here were purchased from a juke box repair shop for about \$2.30. A reasonably good cutting head for the recorder can be purchased for about \$20.00, and the cost of all other miscellaneous materials would not exceed \$10.00.

The carrying case shown here is home made. The sides of the case are made of  $\frac{3}{8}$ " pine, the top and bottom are of  $\frac{1}{4}$ " plywood; the corners are rounded and all surfaces are covered with leatherette paper. The table on which the system stands forms the lid to the case. The legs are removed and fastened in the lid. The projector and amplifier shown are carried in the speaker box and the whole outfit may be carried away in two neat cases.

Making your own recordings or sound track for your films is as fascinating as any part of movie making. Movie enthusiasts who play phonograph records in connection with their films already have the major part of the equipment necessary for this system, namely, amplifier, double turntable and microphone. As you undoubtedly know, the hook-up for recording would be exactly the same as required for the usual phonograph and microphone amplification, except that when recording, instead of feeding into the speakers from the amplifier, the amplifier feeds into the cutting head of the recorder. In purchasing a cutting head, it is well, if possible, to obtain one which is matched to the output of your amplifier to avoid the necessity of matching transformers. Best quality 16" recording blanks retail at \$2.00 each. This makes it possible to provide a sound track for 400' of 16mm. or 200' of 8mm. film for \$1.00.

As previously stated, this recorder can be used to cut 78 r.p.m. records. This fact makes the recorder useful other than for the special purpose for which it is made. The writer has borrowed

When called upon to show a program of films, Mayne needs only concern himself with the choice of films to be shown and an appropriate selection of phonograph records, slipping them into their respective compartments in the carrying case.

Arriving at the school or club where the pictures are to be screened, it is a simple matter to set up the Porta-Cinema unit on a table, desk or even a chair and start the show with little or no delay.

sound effects records from a local radio station, transcribed the same and then re-used the transcriptions in connection with cutting the sound track record. When recording, remember that the secret of good recording lies in the use of a sharp stylus.

If the system outlined here involves the making of certain parts which transcend the possibilities of your workshop, they can be made at nominal cost by machinist and cabinet maker.

## Answers . . . to problems

### FIXED FOCUS LENS

**Q:** I recently purchased a Wollensak f/1.5 lens in focusing mount. At what point may I set the lens so that I may use it as a fixed focus lens?

**A:** To use the one inch f 1.5 Wollensak lens as a fixed focus lens, focus should be set at 18 feet, and the diaphragm stopped down to f 5.6 or smaller to keep depth of field at the maximum.

### 16MM. LENSES FOR EIGHTS

**Q:** Recently I sent away to a mail order house for a telephoto lens for my 8mm. camera. What I received was a regular one-inch 16mm. camera lens with instructions for adapting it to my 8mm. camera. As the f stops on this lens were calibrated for use with a 16mm. camera, is there any way I can recalibrate this lens for use with my camera?

**A:** The 16mm. lens may be used with your camera without recalibration of f stops. The thing to remember is that unless you change the original focal length of the lens, the f stops remain the same whether used on a 16mm. or a 8mm. camera. In your case, we understand that the lens is being mounted on your camera so that the film plane will be in the same relation to the lens as when the lens was used on a 16mm. camera. If so, no change in focal length is involved.



# Your Camera Can Do It . . . !

• Continued from Page 368

His reason is very simple, and logical, too. The wider the lens is opened the shorter the depth of focus becomes, which means that the area that will be in sharp focus is decreased. At  $f/4$  on a fixed focus lens, for instance, the camera is in focus from 5.2 feet to infinity, whereas if the lens is opened to  $f/2.5$ , it will be in focus from 8.35 feet to infinity.

Now in taking indoor pictures, especially of children, that extra three feet of focus is very important. If you'll follow my friend's advice and pour on more light, so you can stop down your lens you'll get sharper, clearer pictures than if you used a faster lens and opened it wide.

"Since I'm on the subject of focus," continued Bill, "I might also point out that this is one thing that is less likely to go wrong for you than for me. Every time I take a picture I have to check to see if the focus is right, but when your lens is set at  $f/5.6$  it is in focus from 3.7 feet to infinity. Believe me, that is something you ought to be thankful for. The fewer adjustments you have on the camera, the fewer things you are apt to forget."

Joe, who had been listening, quietly, interrupted at this point.

"Look here, Bill," he said, "there's one other point about focus that I think you ought to mention, too. That is that a fixed focus lens, when stopped down to its smallest opening, will focus just

about as closely as most focusing mount lenses set for their shortest focus."

"That's a good point," said Bill, "and one that shouldn't be overlooked. A fixed focus lens set at  $f/16$  will focus at 1.3 feet. A half-inch,  $f/1.9$ , focusing mount lens, stopped down to  $f/16$  and set at 2 feet will focus at 1.2 feet, which is only one tenth of a foot, or slightly more than an inch closer than the fixed focus lens.

"You mentioned that you'd like to make trick shots. I suppose that calls for double exposure. It is just a little bit more trouble without a backwind, but if you really want to make a double exposure with any ordinary camera it isn't too hard. I think that the simplest way is to make the double exposure at the beginning of a roll of film. With double-8 film, it can also be made at the beginning of the second half. All one needs to do is to load the camera in the usual way, get it all ready to shoot, then make the first exposure. Next, put the lens cap on the camera and run the film all the way through to the end. If it is a double-8 camera one must also remember to run the film through the second time with the lens cap on. Then reload the film in the camera and you are all ready to make the double exposure. If necessary, you can cut it off and splice it into your finished film, but since it is at the beginning of a roll, it is ideally located for lead titles.

Suppose one is planning to make a

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film of beach scenes. There are two ways to do it. One can make the title, "BEACH SCENES," then run the film through, reload it, and then shoot the picture; or, take the pictures first, then reload the film and double expose the title. One must remember, of course, to select a dark background for the scenes if planning to double expose titles over them.

"There are many other things that you could do with your camera if you wanted to go to a little trouble," said Bill. "There are ways of making fades, and the double exposure method can also be used for lap dissolves. There are other cinematic effects that are possible with your little fixed-focus camera, such as fades and lap-dissolves, reverse action filming, etc., but these already have been fully explained in articles that have appeared previously in HOME MOVIES. Know your camera well. Experiment with it. Make tests. You will be surprised at its versatility."

## Experimental Workshop . . .

• Continued from Page 379

then inserted in the frame and made secure with tape or small brads.

For use in filming titles, a particular color may be added to the composition by holding before the camera lens while filming, any one of the filter sections in the frame; or the whole series may be used, drawing the panel slowly across the lens as the title is filmed.

In a similar way, additional colors can be lent the projection of pictures by placing the filter panel before lens of the projector. A theatrical effect can be introduced to screening of films by lighting up the home theatre proscenium. Set projector to show stills and slowly draw the color panel across the lens, switching the machine to project pictures as the final panel is reached and removed from the lens.—Stanley Jepson, Bombay, India.

## Makes Editing Easier

Where strong or reflected worklight interferes with seeing the film image clearly in viewer or editing machine, here is an idea that will overcome this bugaboo. Simply install, near your editing board, a double-pole, double-throw switch to control the current to worklight and lamp in the viewer or editor. Thus when splicing, the switch may be thrown to turn on the worklight—desk-lamp, table lamp, etc. Then, when inspecting film in the viewer, throwing the switch in opposite direction extinguishes worklight and turns on light in the viewer. Cost of the switch is nominal and any amateur can make the necessary changes in wiring.

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Our model H-8 is identical in every detail with the Model H-16 pictured above. The H-8 is for double-eight millimeter film taking 25', 50' or 100' film rolls. The H-16 is for 16mm taking either 50' or 100' film rolls. Both provide automatic threading, parallax correcting viewfinders, critical visual focusing, still picture mechanism for snapshots or time exposures, frame counters, rewinding mechanism, operation by spring motor or by hand crank, all speeds from 8 to 64 frames, turrets for three lenses, and many refinements found in no other motion picture camera. Price, Model H-8, without lens, \$200.00. Standard 8mm lenses fit the H-8. Soon—a new 8mm lens for this camera will be announced. Price Model H-16, without lens, \$200.00. With Kern-Paillard Switar 1" F/1.4, \$357.50; in beautiful leather case, \$397.00. (Excise tax on Switar lens, \$26.25; no tax on camera.) Model H-16, with Kern-Paillard, Yvar 1" F/2.5, in micrometer focusing mount, \$258.50; complete with case, \$298.00. (Excise tax on Yvar 1" F/2.5, \$9.75; no tax on camera.) Frame counter for H-16 or H-8, \$17.50 additional on each model.





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Movies made with the Switar have a new, sparkling brilliance and realistic depth. Its full chromatic correction and optical precision make it an exceptionally efficient "color" lens. Diaphragm stops lock automatically in position and stay where set until intentionally moved. An ingenious depth of field scale operates automatically as diaphragm stops are set and the distances from camera at which subjects will be in sharp focus is instantly read. In fact, one cannot set the diaphragm without reading this depth of field scale. This feature is another BOLEX "first" that will be welcomed with open arms by the movie fraternity.

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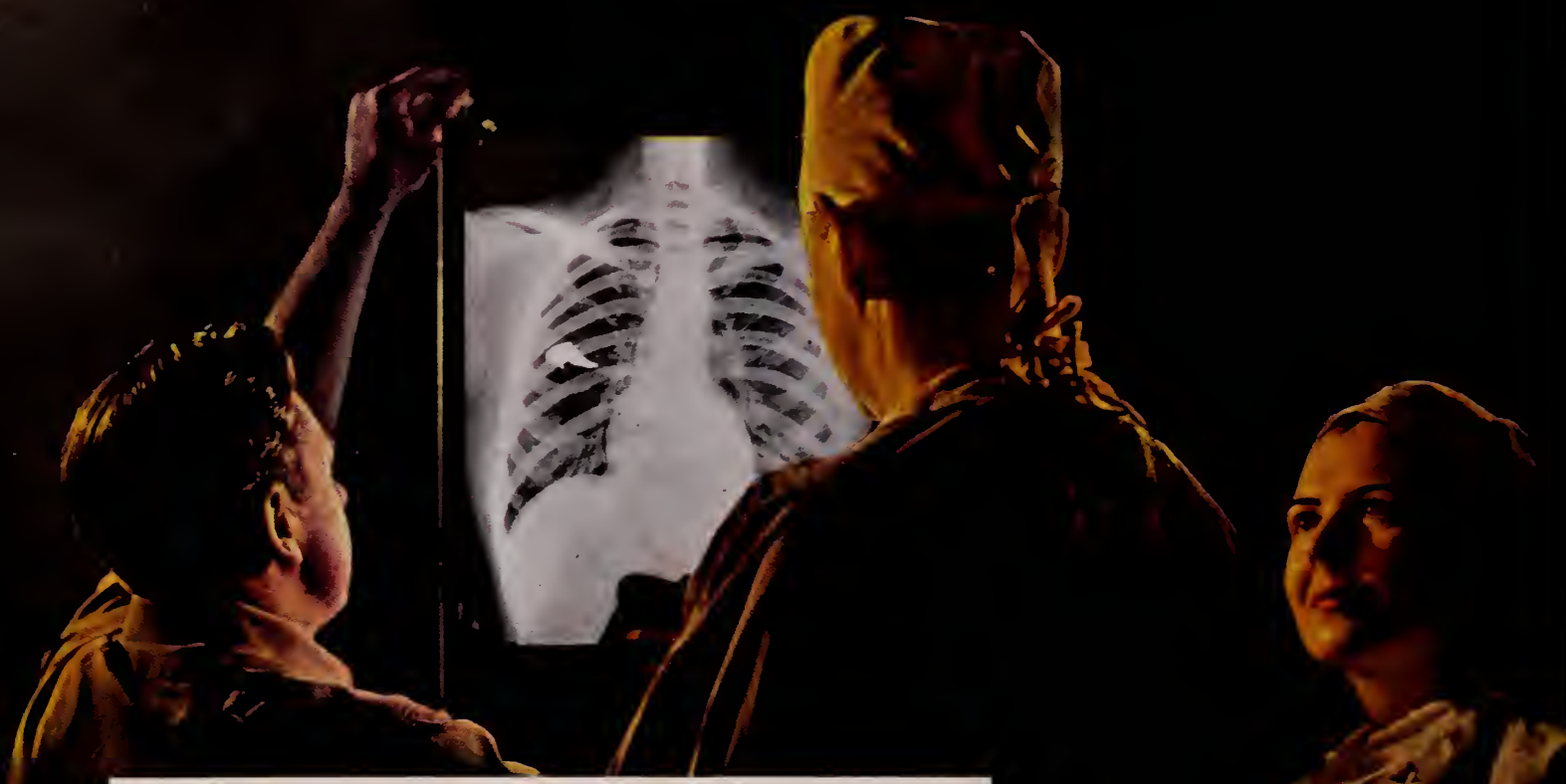
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# HOME MOVIES



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## THIS ISSUE

- ◆ Titles In Color
- ◆ What To Film In Mexico
- ◆ Opportunities In 16mm. Newsreels  
—plus Professional 16mm. Section!

OCTOBER - 1945



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# home MOVIES

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VOL. XII

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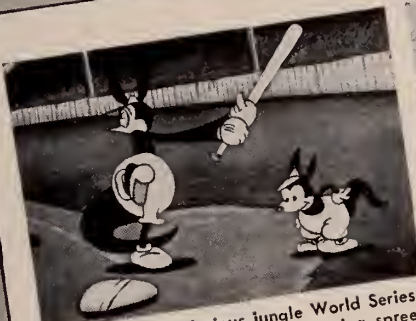
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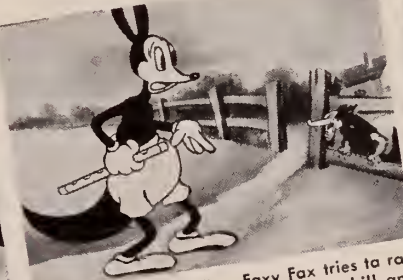
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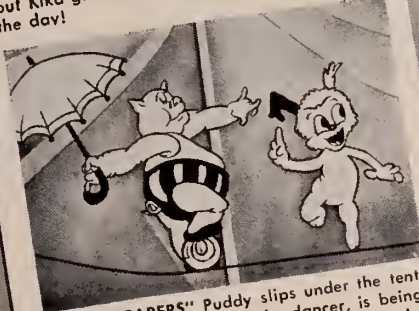
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## REVIEWS of Amateur Films

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

**LOCAL BOY MAKES GOOD** is a black and white 8mm. picture filmed as a club project by members of the Fresno (Calif.) Movie Club and submitted to HOME MOVIES by R. C. Denny. It is notable for excellent editing which builds increasing interest as picture unfolds on the screen.

The story idea is the familiar theme of a movie club meeting. Guests arrive at one member's home, then screen and projector are set up and the meeting started. Presently the chairman announces that next feature on program is screening of film made by one of the members. The room lights are dimmed and the projector started.

On the screen we see main title of the film: "Local Boy Makes Good." The story reflects the wartime experiences of an average American family—especially that of the average movie amateur. Baby daughter has got at the camera, opened it up, and extracted and spoiled the film—which contains shots made on one of the children's birthdays. Mother hurriedly 'phones father at the office and tells him the bad news.

Undismayed, father leaves the office to buy another roll of film. At the camera store he finds a long queue on the sidewalk waiting to buy film. He decides he can get quicker service elsewhere. At the next two stops he's given the same answer: "No Film!" "There's A War On, Y'know!"

His son, anxious to help, takes dad's last carton of hard-to-buy cigarettes and sets out to trade them for a roll of film—which he does to a patron in a camera store.

Meantime, father comes home, announces he had no luck, looks for his cigarettes. Son arrives just in time to tell him the news—that he bartered his cigarettes for film. The family is made happy as they contemplate making more movies again to replace shots spoiled by baby sister.

At end of show room lights are switched on and the club members are treated to buffet supper. This gives opportunity to identify each member in closeups and with appropriate titles.

• Continued on Page 412

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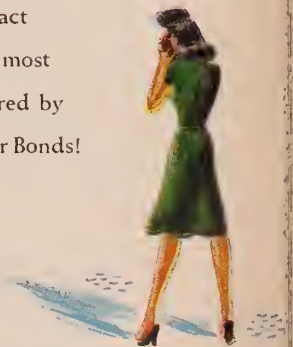
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| Home On the Range        | The Daring Young Man on the Flying Trapeze |
| Alouette                 | Carry On                                   |
| II                       | IV   |
| Oh, Susanna              | My Wild Irish Rose                         |
| Carry On                 | En Rouland Ma Baule                        |
| Short'nin Bread          | Clementine                                 |
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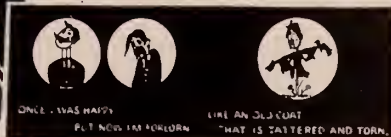
"Oh, my darling Clementine . . . whose shoes were number 9 . . ."

"Daisy, Daisy, give me your answer, do . . . 'cause I'm half crazy . . ."

"Pack up your troubles in your old kit bag and smile, smile, smile . . ."

"Old MacDonald had a farm . . . and on the farm he had . . ."

"Carry on, carry on, carry on, we will always carry on . . ."



"Oh, he flies through the air with the greatest of ease, the daring young man on the flying trapeze . . ."



# T I T L E S      a n d      P L O T S

By EDMUND TURNER



**THE STORY** idea suggested by this title requires an old fashioned opaque jam jar as a prop. Mother, father and sister decide to teach little brother a lesson. He's been stealing jam; so they set a trap for him, using a trick jam jar from which pops an imitation snake when lid of jar is removed. With the trap set and the family hiding at vantage points, brother enters the kitchen and proceeds to steal more jam. When he opens lid of jar, the snake pops out, nearly scaring him out of his wits. The camera fades out at this point with father, mother and sister laughing over their joke. A fadein introduces the family later at the dinner table. By mistake, mother has put the trick jar on the table and when father opens it he becomes the butt of the joke!



**THE SCENE** of this story idea is Junior's playroom. Father enters casually, sees Junior's train idle on the track laid out on the floor, decides to play with it. He throws switch that starts the train, calling out "To-o-oot! Toot!" playfully, etc. Here scene fades or dissolves to a scene of father at throttle of a real locomotive. (This can be staged later in the cab of a locomotive at your local station or freight yards.) Then cut to a shot showing big wheels of locomotive starting to turn, then of the train moving away. Fade or dissolve back to father. Toy train is circling the track. He leans back and reminisces. At this point cut in shots previously made of, on or from trains. Flash back occasionally to father, daydreaming. Final shot shows him being rudely awakened by crash of the toy train as it jumps the track.



**THIS TITLE** suggests a story plot centering around father who has gathered the children about him to impress upon them the habit of smiling. "Always smile," he says, "even when things go wrong." Later, at school, little brother gets into a fight, receives a black eye. Little sister happens along, sees eye, admonishes brother to smile, "like father told you!" But sister has to follow the same advice later when, laying her lollipop down for a moment during play, it is snapped up by her pet dog. Other ideas in similar vein may be devised to lengthen this sequence. That night, father steps on brother's skates as he starts down basement steps, skids to the bottom, creating an awful clatter that brings the family to top of stairs. Father emerges from a "slow burn," then begins to rave at brother. Mother calmly admonishes him: "Remember, always smile when things go wrong!" To which father replies, "Oh, fiddle faddle!"



**FATHER'S BIRTHDAY** is brought abruptly to the family's attention when mother tears a page from her desk calendar, finds a memo of the date there. Various members of the family are then seen waylaying dad, asking him for money, which he doles out with his usual reluctance. After dinner that evening, dad is showered with gifts. There are bedroom slippers, which are sizes too small; a new smoking jacket, too large and too warm; a new pipe, not to be compared with father's old one, in his estimation; and a new book on relativity (or similar deep subject. This can be obtained on loan from your library.) Father goes through the pretense of being pleased with all the gifts. But when the family retires later, leaving him alone in the library (or before the fireplace), father doffs the heavy jacket, kicks off the cramping slippers, takes up again his favorite pipe. The book on relativity is tossed aside in favor of something lighter.



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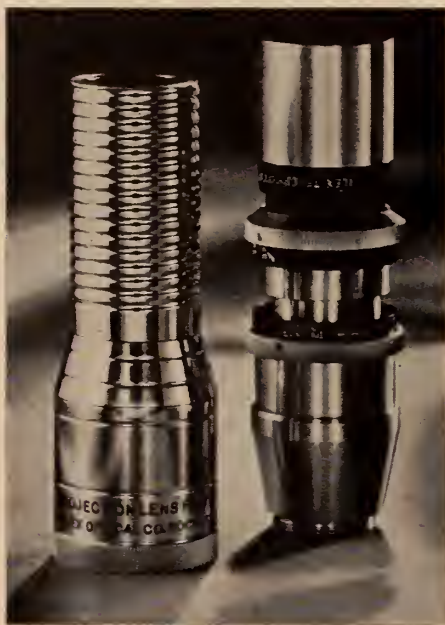
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## Reviews of Amateur Films

• Continued from Page 406

The guests then bid their host good-night and depart.

The continuity of this picture was thoroughly developed and the picture as a whole indicates thoughtful supervision of direction and photography. The sequences were well planned and these combined with exceptionally fine editing resulted in a fast moving and interest sustaining picture. It easily deserves the 3-Star Merit Leader awarded by HOME MOVIES editors.

**THE CHRISTMAS TREE**, 50 feet 8mm. Kodachrome, is short but nevertheless tells a complete and very interesting story through skillful production. Filmed by W. I. Bruner, Jr., of Philadelphia the story is a record of a family trimming a Christmas tree. It is the clever cinematic treatment that makes the picture a standout. For instance, the picture opens with a closeup of mother lighting a candle on the mantle. Through the mirror over the fireplace we see the room with the Christmas tree in the distance. This camera treatment gives depth to the scene, enables the whole room to be taken in by the lens by focusing upon the mirror. At the same time, the candle, which later indicates the passage of time, is introduced.

There follows several closeups of mother and small son placing ornaments on the tree and then we see father, relaxing comfortably in a chair nearby, directing the placing of ornaments. Presently father decides to take a hand and when he attempts to hang an ornament, it slips from his hands and crashes to the floor—action effectively told in closeups.

Throughout the picture there are many lap-dissolves which motivate the story and smooth the continuity. In the final scene mother is again shown in closeup as she extinguishes the candle, now burned almost to the end, suggesting some time has elapsed since the tree trimming activities were begun. In a subtle manner, too, this had the effect of making the brief 50 foot film seem pleasantly longer.

The photography is pretty near excellent, with execution of transitions perfect of 16mm. film. Eastman, Ansco planning and thoughtful cutting. There were only two titles—main and end—and these were painstakingly done. Equipment data is unavailable. A 3-Star Merit Leader was awarded the film.

**CHRISTMAS AT OUR HOUSE**, 300 feet 8 mm. Kodachrome, was filmed by Wm.

• Continued on Page 446



## SANTA SAYS..!

"I've just seen the four  
Christmas Carols . . .

"Jingle Bells"

★

"Little Town  
of Bethlehem"

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"It Came Upon a  
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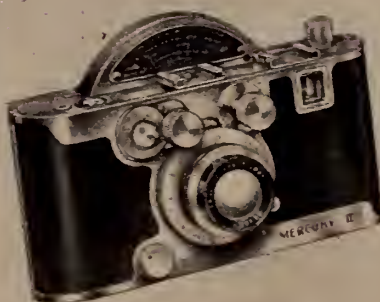
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- Color shots clear and true right out to the edges, sharp in both background and foreground, at a fraction of usual cost—and with a fraction of usual guesswork—thanks to Universal's research in precision optics for war! Uses standard 35mm. color or black-and-white film cartridges. Be sure to see MERCURY II first — ask your dealer to let you know the minute it's available!



**UNIVERSAL  
CAMERA  
CORPORATION**



NEW YORK • CHICAGO  
HOLLYWOOD

Watch UNIVERSAL for important developments in photo equipment, born of our war work in precision optics.





↑ DEALERS again are receiving small quantities of cine film which is quickly disposed of to alert shoppers constantly on the prowl. Not one but two rolls of film was the lucky find of this amateur who made the rounds of camera stores in Hollywood recently.

LOVELY to look at, but customers must "take a number" and wait their turn to purchase the new "Premier 10" model Amprosound projector. Demonstrators are being furnished dealers as rapidly as possible with promise of general deliveries to begin soon. →



# IT WON'T BE LONG, NOW!

**Movie Film, Cameras and Cine Accessories  
In Limited Quantities Expected To Return  
To Dealers' Shelves Before Christmas . .**

By J. H. SCHOEN

**W**HEN will 8mm. and 16mm. film again be generally available for your camera? When will you be able to buy that new cine camera or projector? HOME MOVIES has endeavored to get the answers to these vital questions for its readers. Unfortunately, too many factors yet exist that make long range forecasting unreliable. Many manufacturers, therefore, honestly confess they cannot, at this date at least, make any dependable statement.

Take film for instance—the one commodity most eagerly awaited by movie amateurs. The government any day may suddenly decide upon a new motion picture project requiring several million feet of 16mm. film. Eastman, Ansco and Dupont would probably receive priority orders that would set back indefinitely the date when delivery of film for civilian use could be resumed.

But latest reports indicate film companies are currently cleaning up old government orders and starting on film supplies for the consumer.

Barring unlooked for government orders, Ansco will probably have black and white cine film on dealers' shelves sometime early in November with Ansco Color following in early December. The first Ansco Color, in 16mm. outdoor type, was released several months ago to New England markets, although in very limited quantities.

A report issued September 15th by Eastman Kodak Company states: "Government cutbacks make it possible to go full speed ahead on civilian production for both black and white and color film. This does not mean that civilians can get immediate or unlimited supply of film from dealers, because there is still packaging and distributing to be

done. Indications are, however, that civilians can at least look forward to a photographic Christmas."

On the equipment front, many manufacturers still face problems of obtaining certain critical materials and parts manufactured outside their own plants. A growing wave of industrial strikes may develop to proportions that affect the industry. Still, there is a bright side to the picture, too.

Eastman reports that manufacture of cine cameras and projectors is underway "to the greatest degree consistent with materials at hand." Their newest model FS-10-N sound projector, announced last month, is also in production with "demonstrators" being delivered to key dealers as fast as possible. Most dealers have back orders for scores of sound projectors and demonstrators

• Continued on Page 445



# MEXICO CALLING!

**The Land Of Manana Beckons The American With A Camera. If You, Too, Plan A Movie-Making Vacation In Mexico, Here Is A Guide To Who, What, When And Where To Shoot, Written By A Man Who Has Filmed The Country From Border To Border . . .**

**By HERBERT C. LANKS**

(Illustrated by Author)



**T**HE lifting of gas rationing was the signal for thousands of eager movie amateurs to plan long deferred movie making vacation trips. Global war and aviation have made all of us conscious of interesting lands beyond our borders, of strange peoples and quaint customs that stir the imagination of the man with a cine camera.

The most promising perhaps, and certainly of easiest access, is Mexico, south of the border. Have you ever dreamed of making movies in a land where the sun is ever shining; where spectacular scenery and picturesque people in colorful dress are endless; a land you could easily visit in your car within the limited period of the usual two-week's vacation?

• The "Floating Gardens" of Xochimilco (right) just outside Mexico City, is a beauty spot not to be overlooked by the movie amateur. Another must are the fishermen with their quaint butterfly nets (below) of lake Patzcuaro in the state of Michoacan. Picture at top of page is a typical Mexican native to be found plodding the highways of Mexico, bearing his wares to market on his back.

This movie maker's Shangri La already has been discovered by many thousands of Americans. In one year, more than one hundred thousand crossed the international bridge at Laredo. Driving their own cars, they proceeded down the Pan American highway to Mexico City and beyond, filming the ever changing kaleidoscope of sights that greets the visitor.

The first 150 miles between the U. S. border and Monterrey is across pretty level, desert-like terrain, offering little opportunity for interesting movie making. However, upon reaching Monterrey, the pictorial aspects change abruptly. One might easily feel tempted to spend his entire vacation







● The alert movie filmer will get off the beaten paths in search of scenes like this of native craftsmen at work. Here a Mexican native moulds adobe bricks from which most of the better Mexican homes and buidings are constructed.

filming in and around Monterrey. Here is the gateway to Old Mexico where quaint Spanish colonial streets, with their colorful walls, grilled windows, old churches, and beautiful plazas, offer plenty opportunity to get the atmosphere of Mexico on movie film. Here one may employ angle shots to advantage and frame his compositions in doorways and arches of rare old architecture.

South of Monterrey, the highway route crosses the famous Tropic of Cancer line, marked by a monument but not sufficiently interesting to film without staging some live action before it. A suggestion is to film one of your party being "initiated" as he crosses the line similar to the manner voyagers celebrate when crossing the equator.

Leaving the more arid country of the north, you then descend into the lush, green tropics. There is more of interest to shoot here. Natives will be seen cultivating their lands with ancient wooden plows. The ever-present burro will be more numerous. Here will be seen strange and exotic plants, tropical fruits, palms and flowers. Wild orchids will demand filming in closeup, so be prepared for this. Other subjects, too, will demand the closeup treatment. Let your own inquisitive eye be the judge of this. The flowers, the quaint agricultural implements, interesting details of dress and costumes—these become real and interesting on the screen only when you film them in vivid, story-telling closeups.

Filming through Mexico will be more successful, of course, when one is familiar with the Spanish language or when there is an interpreter in the party. Lacking these, use a smile and sign language to obtain consent for those human interest closeups. A smile will go a long way south of the border and costs nothing. If you want a picture of a baby on its mother's back, point to the baby, admire it for a while, and then point to your movie camera with a questioning look to the mother. Nine chances out of ten she will smile back understandingly and shift the baby so you can see it better and get a clear unobstructed shot.

In regular tourist-traveled country, the natives have learned to expect tips for such favors. But do not spoil it for the next movie maker by giving a native the price of a week's living for a few moments posing before your camera. You will likely run into some of the spoiled "models" along the beaten paths. Here the would-be model invariably will insist upon his picture being taken and then demand a price

● Imagine finding this well equipped outdoor photographic studio set up in the streets of Guadalupe! Customers are not tourists but the average Mexican native come to town on a holiday . . . a rare shot for any movie camera.



● The colorful native fiestas and festivals are made to order for Kodachrome movies. These plume dancers from the village of San Juan Teotitlan del Valle, near Oaxaca, willingly posed for the cameraman as will those you encounter if treated with courtesy and respect.

which some thoughtless tourist has led him to expect as quite within the reach of all Americans.

Following the conventional tourist pattern, you will drive from Monterrey on the Pan American Highway to Mexico City in two days, stopping at comfortable hotels for the night at either Valles or Tamazunchale. This does not allow ample time to get movie shots of some very interesting country and people along the way. Most visitors are content with just shooting a quick record shot here and there along the road. But it is worth while to traverse this five hundred mile stretch more leisurely. There are stopping places in every town along the way which, although not as luxurious as the regular stopping places mentioned above, suffice for the real movie enthusiast and offer much more local color.

On the way from Tamazunchale, one starts to climb the mighty Sierra Madre Mountains to the top of the high plateau in Central Mexico, viewing the most spectacular moun-

● Continued on Page 440







## HOME MOVIES FOR OCTOBER

● Partial view of large throng of Brooklyn, N. Y. citizens which crowded the Saint Felix theatre one night last April to see top 8mm. and 16mm. amateur films screened at the Brooklyn Amateur Cine Club's annual Gala Show.



● During intermission Mr. Jay T. Fox presented the Fox Museum trophy, the club's top award, to member Charles H. Benjamin first place winner in Brooklyn club's annual contest.

# "THE PUBLIC IS INVITED..."

**Movie Club's Annual Gala  
Night Displays Best In  
Amateur Movie Films . . .**

**B y C H A S . J . R O S S**  
President, Brooklyn Amateur Cine Club

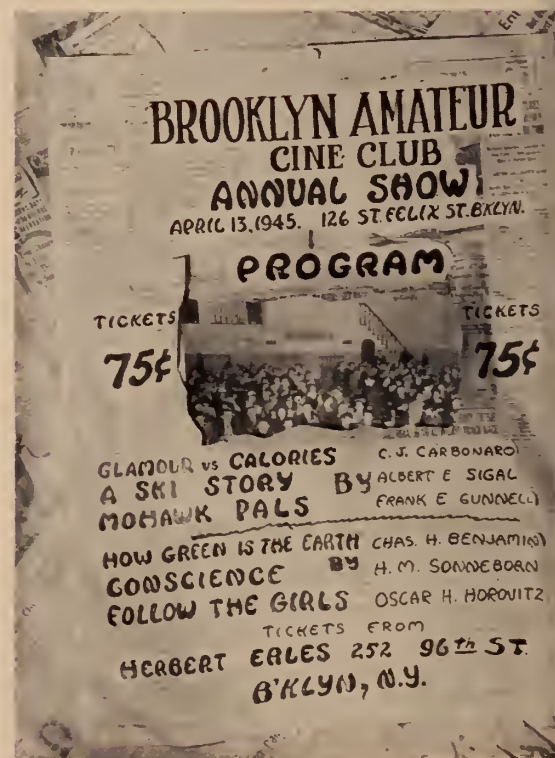
**M**ORE than any other group, perhaps, amateur movie clubs are doing most to popularize the hobby of making movies by displaying the results of their activities before the public. Currently the most popular club function is the Annual Gala Show—the big event of the club's season—at which time the best films produced by club members are put on display, with the public invited to attend.

In this way, the club not only gains valuable publicity leading to an increase in membership, but people who read the ads of manufacturers of movie cameras and projectors see at first hand the results to be enjoyed from owning such equipment.

In this activity, probably the Brooklyn Amateur Cine Club has been one of the most successful. This organization had its founding in November, 1938, when a dozen Brooklyn movie

amateurs got together and decided to meet regularly once a month. As the members' first year of activity came to a close, they had progressed to the point of wanting to display their pictures to the general public. The first Gala Nite show was held in the Saint Felix Street Theatre, Brooklyn, New York, in April, 1940. The success of their showmanship was established at once and they have continued to hold their Gala show in the theatre in April of each year, always playing to a capacity house of 300.

The club's membership soon numbered forty and it has been maintained at about that figure throughout the war years. This group was well aware that each member could contribute something to the others in the art of motion pictures. Their convictions have been borne out in their subsequent club activities.



● One of the many member-made posters which were placed in Brooklyn store windows publicizing the event.



## HOME MOVIES FOR OCTOBER

Club meetings are conducted informally at which amateur films are projected for study and criticism. Occasionally commercial pictures are shown for study purposes as well as for their entertainment value. Technical discussions are frequently held and assistance to members in their filming and editing are a specialty. It is open season when a member brings a film and requests the "works." He is told just what is wrong with his picture and constructive suggestions are offered for its improvement.

For this purpose the Club has a Clinic Committee that analyzes each picture and the individual comments of each member of the Committee are given to the filmer in writing. The Club has a standard form for this purpose. The comments of the Committee are subsequently read before the Club membership for the mutual benefit of all and criticism is invited from the floor. This has been a very popular feature of the Club's activities. Several meetings of each season are set aside as "guest nites" to which the public is invited. Special pictures are selected for the occasion and, of course, only members' films are screened at this time.

It might be said that preparation for the club's annual Gala Show goes on during the entire year preceding the show. Not only are the best of members' films earmarked for the annual exhibition, but an effort is made to obtain the best films produced by members of other cine clubs. Each issue of Home Movies as well as other publications are watched closely for articles describing new and interesting amateur made films, and a letter is dispatched to the producers inviting them to submit their films for screening during the annual Gala Show of the Brooklyn Amateur Cine Club. Without exception, we have found movie amateurs in other states extremely cooperative in lending their films for the show.

The selection of films usually is completed during December or early January. After the Club's annual contest is concluded, (usually during January) the annual program is then announced. A member's film that places first in the Club's annual contest is always included in the Gala Show program as is often the second place film. In order to present a balanced program, a tentative screening schedule is then made, subject to revision after all films have been reviewed. The first place film in our annual contest is always given first place following the intermission, during which time the award of merit is made. The Fox Museum Trophy, contributed by Jay T. Fox of Seaford, L. I., is the top award made annually to the member whose film places first in the annual Club contest.

Films from outside the Club are requested in advance of the date of showing and, when received, are reviewed and suitable musical accompaniment selected and score sheets prepared for later use. A copy of the scoring is later given to the maker of the film. Sometimes the maker has scored his picture and his musical selections are used, provided the records are available. After the films have been reviewed and scored, they are projected before the Board of Directors for any suggestions tending toward improvement of presentation during the show.

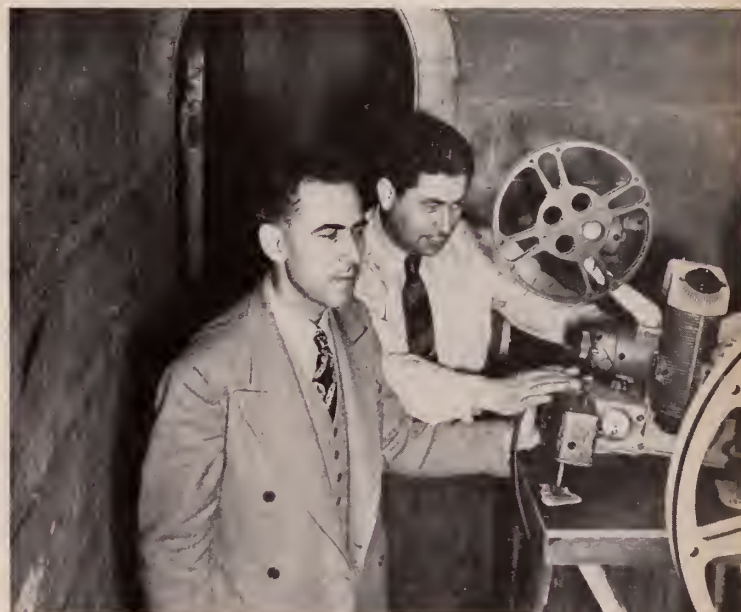
In the meantime, other committees have been busy. Blocks of admission tickets are placed in the hands of members and with various local camera stores for disposal; New York City and Brooklyn daily papers are contacted for publicity; posters are prepared and distributed in selected stores throughout the city. Thus, because of organization and planning, tickets invariably sell out long before date of the show.

On the night of the show there is always a line-up of patrons eager to purchase the few tickets that are returned. For this purpose it is necessary to appoint a ticket seller as well as doormen to collect tickets. The ushers are on hand early, as guests often arrive an hour before showtime to secure choice seats. No seat is ever reserved except for invited members of the Press. The Stage Manager makes arrangements for controlling house lights between pictures as well as during intermission. From experience we have learned that bright house lights between pictures are objectionable to the audience and, accordingly, the house lights are turned low. The American flag is properly located near the proscenium and the spotlight arranged in advance to avoid focussing or adjusting when the National Anthem is played, opening the program.

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• Hopeful patrons wait in lobby for last minute cancellations. House was sold out many weeks in advance of the show.



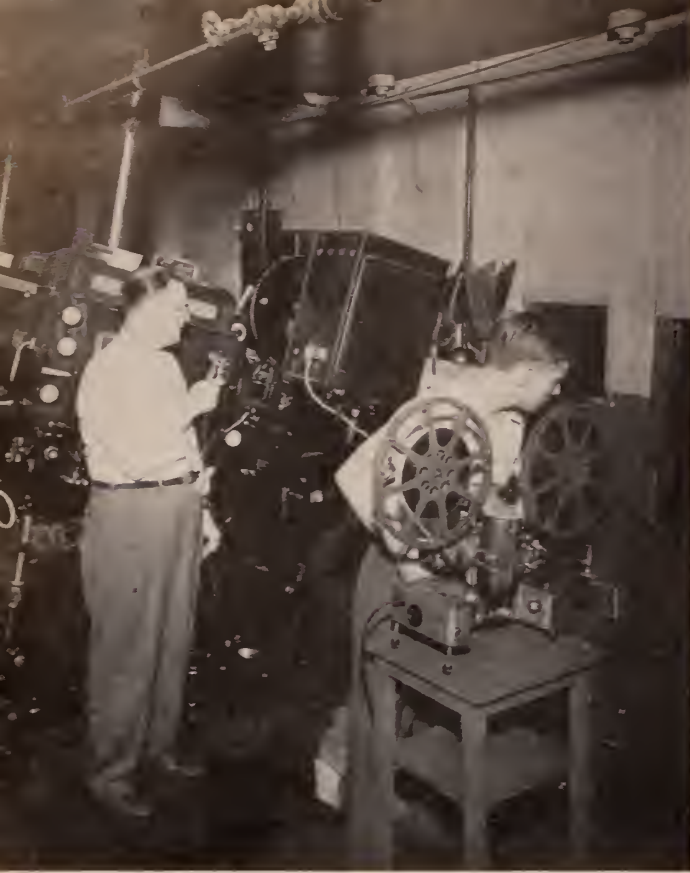
• Members Sam Fass and Al Hellman operated the two Bell & Howell 1200 watt 16mm. projectors throwing a 12 foot picture on a beaded screen at 65 feet.



• At the turntables is Chas J. Ross, club president. Behind him, acting as "sound mixer," is Francis Sinclair. Note stroboscope dots on rims of turntables.



• At left is interior view of projection booth of the modern Ritz Theatre, Bolivar, Missouri, during projection of the local newsreel produced in 16mm. by owner-manager Jerry Drake, shown at microphone. Son Jerry, Jr. screens the picture with a Bell & Howell projector. Below, the Drakes make a closeup shot of a local boy for a forthcoming issue of Ritz newsreel.



# OPPORTUNITIES IN LOCAL NEWSREELS

**Exhibitor-moviemaker Makes Friends  
And Influences Patronage With 16mm.  
Home Town News Film . . .**

D Y L E E Z H I T O

## • For The Advanced Amateur

**T**HE growing use of 16mm. newsreels as a means of bringing to theatre screens news pictures of local happenings indicates it is a field worthy of further exploration and development by serious movie amateurs.

Thus far, most local newsreels have been produced by theatre owners themselves. An earlier issue of HOME MOVIES described the successful seven year old newsreel activities of J. R. Boice of Warsaw, Indiana. Hundreds of other independent theatre owners also are 16mm. home movie hobbyists and therefore have the equipment and experience necessary to launch a local newsreel of their own.

Typical is Jerry L. Drake, owner of the Ritz theatre in Bolivar, Missouri. His interest began ten years ago after reading in various trade papers of the

innovation begun by other theatre owners and which met with immediate public response. Drake's son Jerry, Jr., joined him in the activity and together they started filming local happenings for their initial 16mm. newsreel.

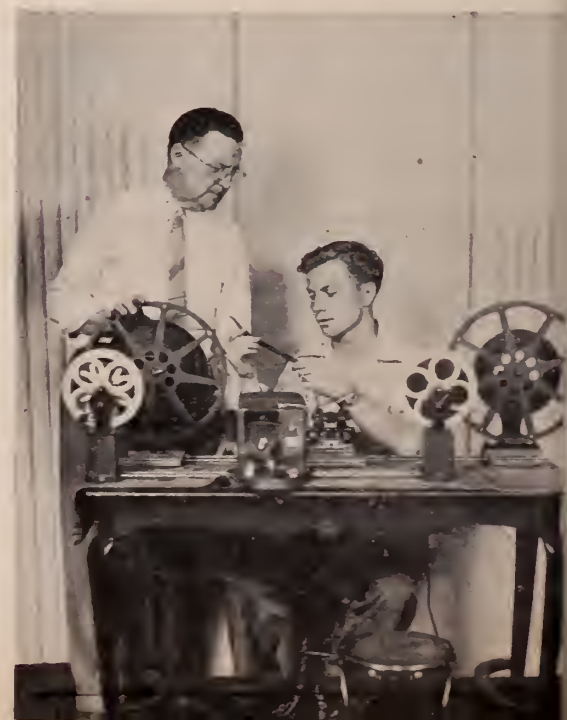
"We started with a Bell & Howell 70-DA camera which had been fitted with a hand crank and windback knob," said Drake "Good lens equipment enables us to shoot any type of subject regardless of light conditions. For rugged location work we use the Professional, Jr. tripod—a splendid piece of equipment—and for indoor shots we use the lighter Bell & Howell all-metal tripod.

"Lighting equipment consists of a wide array of powerful units—a 5000 watt spot, 1500 watt spot, and several

• Continued on Page 442



• Above is card distributed to Bolivar citizens present during filming of Ritz newsreel topics, inviting them to attend theatre to witness event on the screen. In scene below, the Drakes are putting final editorial touches on a recent issue of Ritz newsreel.





# 16mm. Movie Camera Converted To Sound

**Movie Amateur Employs Argon Glow  
Lamp To Record Sound On Film With  
Revamped Victor Camera . . .**

**B Y W A R R E N G A R I N**

• **For The Advanced Amateur**

**A** HOME MADE single system 16mm. sound camera which features an argon glow lamp as the recording medium is the unique accomplishment of movie amateur James M. Bruno of San Francisco. In the March issue of Home Movies, Julien Thompson and Bruce Lee described how the argon lamp had been employed by them in recording sound on film with a 16mm. sound projector. Bruno has successfully adapted this same principle in the reconstruction of his cine camera in order to record sound on film as it passes through the camera in the process of taking pictures.

Ordinarily, sound is recorded on film by means of highly technical and costly equipment which produces, photo-electrically upon one edge of the film, a sound track of variable area or variable density, depending upon the system used. Recently, experimenters have discovered that the very inexpensive argon glow lamp may be employed in a comparatively simple hookup to record sound on film. When illuminated by a fluctuating current passing through an amplifier and controlled by volume and quality of sound entering the microphone, glow of the argon lamp changes perceptibly with the current change. The light from this lamp, when focused in a tiny beam through a slit upon the moving picture film, will produce a sound track of variable density.

This interesting recording property is a regular two-watt argon lamp costing in the neighborhood of fifty cents. Similar to the two-watt neon glow lamps regularly used as pilot lights, the argon lamp emits a light which is rich in near ultra-violet radiation. This is more actinic than the predominantly red light of the neon lamp. The argon lamp has the standard screw base of a household light bulb and two semi-circular electrodes. In use, the lamp is mounted before the light slit so that the split electrode disc is on the same plane as the slit. The light emitted by this lamp comes from a glowing layer of

gas that envelopes the electrodes rather than from an incandescent surface, as with other type gas lamps.

The manner in which this lamp was employed as the sound recording medium for Bruno's camera is shown in the accompanying photos and the diagram. Its inception and development is best described in Bruno's own words:

"Sometime ago, I endeavored to buy a 16mm. sound camera, but because of the war, such cameras were only available on priority. So I decided to convert my silent Victor camera, which originally was a model 4. The first step was to remove the spring motor and all gears, leaving only the right angle shutter and sprocket gears within the case.

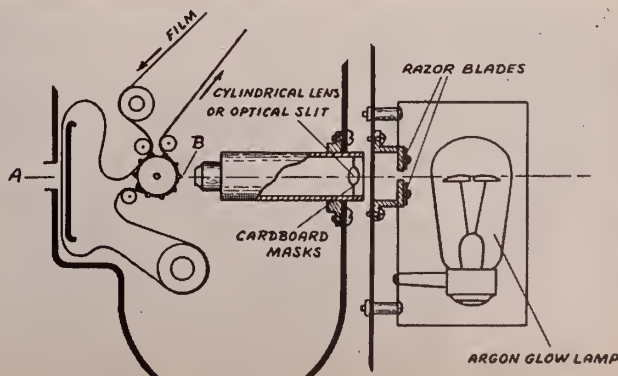
"I then cut off the top part of the camera and added a demountable film magazine with a capacity of 100 feet of film. The camera was then mounted upon a wooden block or saddle, as shown in Fig. 2, and the whole encased within a square aluminum radio cabinet fitted with a lightproof door.

"On the opposite side, I mounted a 3 pound pulley on the main sprocket shaft of the camera to which was attached a grooved pulley to receive the drive belt from the electric motor. The pulley, of course, is to insure an even, constant speed of the camera mechanism and thus prevent the occurrence of "wows" and other distortions in the recording.

"It was necessary to reduce the 1800

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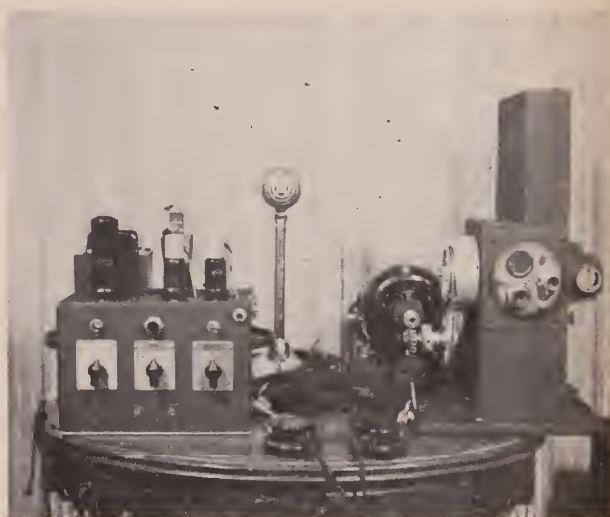
• Fig. 4—Diagram shows detail of argon lamp mounting and sound optical system. Original master film sprocket of Victor camera with one side of sprocket teeth removed also serves as sound drum. It is balanced by heavy 3 pound flywheel shown in Figs. 1 and 3. Added film rollers maintain the customary 25 frame length of film between film gate A and point of recording on sound track B.



• Fig. 1—View of amateur made 16mm. single system sound camera built by James M. Bruno, San Francisco.



• Fig. 2—View of camera with film chamber and camera doors removed and with argon glow lamp revealed at rear.



• Fig. 3—Here is the complete outfit—sound camera, amplifier, microphone, headphones, etc. Camera mechanism is old model 4 Victor.





● Alex W. Morgan (right), director, and Milton Zink, cinematographer, discuss camera position for a scene in "Your Boys Today — Your Citizens Tomorrow."

afforded Scouts at camp Miakonda in the DeVilbiss reservation in Ohio.

The problem was placed before Alex W. Morgan, one of Toledo's prominent movie amateurs, who made an extended study of it, then prepared a report and budget on the probable costs of producing the film in 16mm. color and sound. Morgan stressed the importance of an adequate story that could be developed into a shooting script and also that the best 16mm. cameraman in Toledo should be placed in charge of cinematography.

After presentation of the report to the president of the Toledo Area Council, Boy Scouts of America, Mr. Morgan was asked to assume command of the project with assurance that the necessary funds to finance production and completion of the picture would be provided.

Frederick Flickinger, a scoutmaster of some 18 years' experience, was engaged to write a story. Milton Zink, manager of the photographic division of the Owens-Illinois Glass Company, was approached and he agreed to handle the cinematography. In all, the production committee eventually comprised seven members. In addition to Morgan, Flickinger and cameraman Zink, it also included Edward J. Rommel, R. E. Johnson, Charles R. Housley and Lee Harbottle.

Actual shooting on the picture began on July 8th, and from that date until the Scout camp closed the latter part of August, the production unit and cast worked from 9:30 in the morning until 4:00 in the afternoon. After camp Miakonda closed at the end of August, shooting activities were transferred to within the city limits of Toledo. This included shooting of scenes of various Boy Scout meetings and other events as scheduled in the script. The end of

## TOLEDO'S GOOD DEED

Boy Scout Activities Dramatized In  
1100 Foot 16mm. Color And Sound Film  
Produced By Toledo Movie Amateurs . . .

B Y C U R T I S R A N D A L L

**T**HAT the serious movie amateur has endless opportunity to serve his community with his camera has been proved innumerable times in the civic, safety and youth association films that have been produced by amateurs with the sponsorship of civic and community leaders.

A recent instance is the production of a 16mm. Kodachrome film on Boy Scout activities by a group of Toledo, Ohio, amateurs. At the conclusion of Toledo's annual Boy Scout exhibition in February, 1944, leaders saw need for a motion picture film that would make it possible to present to a larger segment of the public the story of Boy Scout activities and particularly the facilities

● Film comedian Joe E. Brown discusses narration script for picture with Boy Scouts Council president A. Gideon Spieker and members of film production committee. Reading from left to right: Brown, Lee Harbottle, Spieker (seated), Charles Housley, Alex W. Morgan and Charles H. L. Thompson (seated)





## HOME MOVIES FOR OCTOBER

September found shooting of the picture practically completed. Approximately 5,500 feet of 16mm. Kodachrome had been exposed.

It is important to reflect at this point that every person, boy or adult, who acted in the picture or who was a member of the filming crew was an amateur who donated his services to further the Boy Scout movement and the civic development of Toledo. Further, no paid member of the Scout Executive or Camp Staff took part in the picture as an actor.

The expenditure of money was limited to three items: raw Kodachrome stock, the duplication of the film by the Colburn Laboratory, and the completion of the film in Hollywood by the addition of sound.

The original shooting script called for 254 scenes, but as the shooting progressed, the directors expanded certain of the sequences such as the baseball game, the activities at the swimming pool, the midnight snack incident, the "Buddy Check" lecture, activities at the lake, the activities at the Obstacle Course, and the colored Scouts playing "horsehoe." These and other changes increased the scenes to 334 in the finished picture and resulted from ideas that came to the directors as the shooting progressed, from suggestions that were made by the Scout executives in charge of the Camp, and in one or two instances from horseplay on the part of the boys.

Editing started at the beginning of October. Several tall pipe stanchions were erected at each side of the room and wires stretched between them. As the film was cut up, all shots of each scene were clipped together by a wooden clip and hung in order as per the shooting script. When all scenes were thus accounted for, the first splicing was started by choosing the best shot of each scene. However, no cutting was done, as each scene was left in its original length. After the first cut, the picture was projected and each of the editors made notes of sections or scenes which were to be shortened at front or back or were to be eliminated. By the first of December the second cut had been completed, reducing the film to 1,950 feet. It was shipped to the George W. Colburn Laboratory, Chicago, for duplication.

About this time a fortunate event occurred. Joe E. Brown, the screen and radio comedian, arrived in Toledo to spend a few days with his mother. Brown was raised in Toledo and through some of his old time friends, he met a group of local Scout executives. Later he met the production committee engaged in making the picture and agreed to do the narration for the film and personally appear in a special prologue for it.

When duplicates of the film arrived from the Chicago laboratory, Alex Morgan and Milton Zink set to work on the final editing phase that would make the picture ready for recording the narration.

• Continued on Page 436

● Photos on this page are production stills made during filming of the 16mm. Kodachrome picture "Your Boys Today—Your Citizens Tomorrow." At top, a prospective scout tries his hand at tying knots. Next photo shows Scouts on hike. Each Scout is taught the domestic chores of tidying up camp. (Below right) Leathercraft is one of several taught Scouts at meetings and during outings. (Below) Don, hero of picture, receives his "Eagle Scout" badge. Film was produced by Toledo, Ohio, movie amateurs; later embellished with sound track by Hollywood studio.

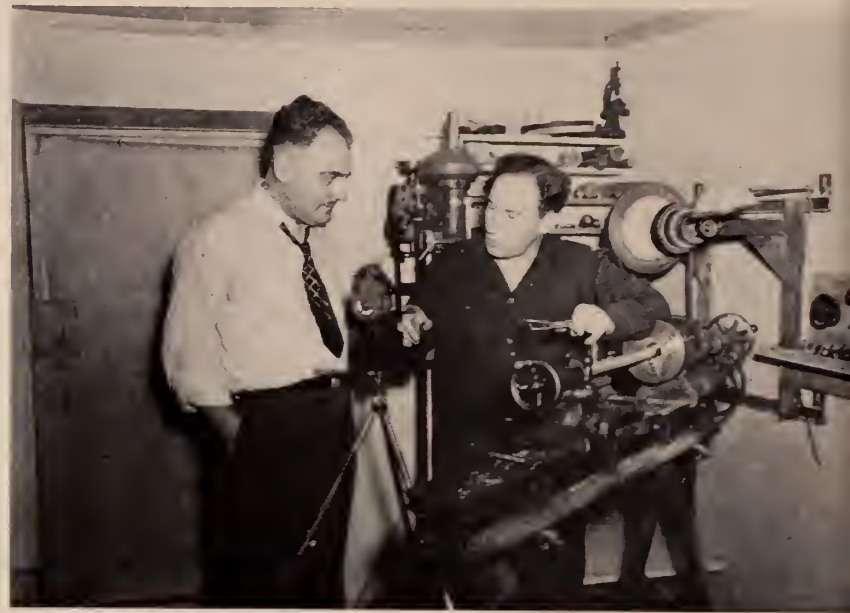






● John Allein listens intently while Ted Pope explains the operation of his newest gadget. Scene is Pope's home workshop. Both Pope and Allein are members of Utah Cine Arts Club.

● Gadgeteers of the Utah Cine Arts Club at a recent workshop meeting. Left to right: George Brignand with his unique alignment gauge; Pete Larsen seated at his combination dual turntables outfit and projector stand; Wm. Loveless (rear) with control panel for projector and lights; Al Morton showing part of titler he is building for club; and Al Londema with dual turntable outfit.



# MOVIE CLUB GADGET NIGHTS

**Interest Sustained In Cine Clubs Through  
Programs Encouraging Building And  
Exhibiting Homemade Movie Gadgets**

B y A L . M O R T O N  
U t a h C i n e A r t s C l u b

ONE of the best ideas ever devised to rejuvenate tired movie clubs is "Gadget Night." Even the name is intriguing and it will bring out members and build up enthusiasm when all else has failed.

This was amply demonstrated at a recent meeting of the Utah Cine Arts Club in Salt Lake City. Not that the club was on its last legs or anything like that, because it wasn't. Fact of the matter is the club had never enjoyed more members (with most of them attending regularly, too) and better morale.

In spite of the fact our members, like movie amateurs all over the world, were experiencing increasing difficulty in obtaining film and accessories, we had managed to keep our interest keyed to a high point by putting the emphasis on editing and projection instead of filming. When we couldn't make new

films at all, we edited and reedited what footage we already had and dug into our files to resurrect old favorites for rescreening. We figured that it was a lot easier to keep club interest from lagging than to rebuild it once it had lagged. It only takes a few uninteresting meetings to put a club on the rocks.

And so "Gadget Night" was part of our carefully planned campaign. We naturally expected it to be a success. We were amazed at the results. Members who had heretofore been considered strictly audience, popped up with all kinds of amateur movie gadgets and kinks. Not only did they cheerfully bring them but each was most enthusiastic in demonstrating and proclaiming the merits of his particular brain child.

Because more gadgets were put on display than anticipated, each member was limited to a period of three minutes per gadget to present and explain its

making or use. Frequently members asked a question on this or that point of construction, proving they had considered or even attempted to make the same or similar gadgets. Sometimes the gadgets were easily recognizable as originating in the pages of HOME MOVIES or other movie magazines, suggesting that the workshop sections of these magazines do help the amateur immensely. Sometimes the gadget maker duplicated a gadget exactly as presented, while others merely used the germ of the idea and put their own adaptation to it. The latter invariably developed improvements to pay them for their trouble.

It was interesting to note the many different ways the amateurs had devised to add sound to their films, although most of them appeared to be sired by the good old dual turntable. Having designed and built one of the first sound tables, in Utah area at least, I was very much interested in these. Al Londema brought a single record player which he had just finished, and Pete Larsen's dual job was effectively demonstrated when his picture was screened for the evening. His record players were combined with a projector stand and he used a projector sprocket stroboscope to insure synchronization. T. R. Pope's single transcription type outfit was rather interesting too. It was belt connected to run with, but not from, the projector as described in the September issue of HOME MOVIES. The idea was to have the turntable mechanism exert a constant speed to urge or drag the projector if its speed varied. Mr. Pope also presented a homemade turret head and windback for his 16mm. Keystone cam-

● Continued on Page 432



# Putting Your Films Together

Simple Editing Steps That Will Enhance The Screen Value Of Your Movies . . .

By ARTHUR H. SMITH

## • For The Beginning Amateur

WHERE does editing begin? In planning the picture? In shooting it? At the editing board? Actually, editing begins when the picture begins, at the time of its planning, and extends through to the final stage of cutting and editing before the film is projected as a whole. This is to say that unless the finally edited version is kept sight of throughout production, an entertaining picture is not likely to result.

The "snapshooter"—the cinefilmer who takes along his movie camera to make unplanned movies on an outing or vacation trip—may ask: "How can I plan my picture when I don't know what I am going to shoot?"

Well, this man's movies certainly are going to be edited before he presents them. Therefore, why shouldn't he consider the length of each scene, its continuity and sequence value with relation to other scenes, at time of filming?

The movie amateur producing a story film or photoplay will naturally set his plans down on paper in order to visualize the picture as it is to be when completed. He will shoot each scene according to plan, allowing the approximate footage to each take, making as many fades with the camera as the need can be anticipated, and allowing for closeups and long shots in the right proportion. In many instances, he will shoot scenes in sequences so that later it will be unnecessary to cut them apart and re-splice them.

To aid in cutting planned pictures, a most helpful aid is to identify each scene or take at the time of shooting, by first exposing a few frames with camera focused on a slate—a regular child's toy slate as pictured below, or a panel of plywood painted black and divided, as shown, to permit



• A good editing job requires the right tools and a workshop isolated from household activities. Often a clothes closet or a nook in the basement or attic can be furnished with table and equipment as a workshop for the home movie editor. Necessary adjuncts, in addition to splicer, viewer and re-winds, are a means for holding film strips in consecutive order ready for splicing and a film measuring rule. A length of coiled spring, shown in lower photo, makes an ideal film strip holder.

indicating with white chalk the scene and take numbers. Thus a scene would begin with two or three frames carrying the inscription, for example, "Scene 16, Take 2," indicating that the shot was the second take of scene number 16 described in the script. With all scenes thus identified, editing becomes much simpler. Each take or shot is plainly marked, making it unnecessary to add a tag or label to it later when re-arranging film strips for splicing.

If the picture about to be edited is a travel or vacation film for which no shooting script was prepared, the first step is to run off the rolls of film just as they come from the processing laboratory. This will enable you to familiarize yourself with the contents of the material at hand. Next step is to break down each roll into separate scenes, except where certain scenes were shot in the sequence in which they are to be screened, and place them ready for sequence splicing in a rack or on a board prepared for this purpose. Where the identification slate was not used at time each shot was made, a slip of paper identifying the scene should be filed with each length of film as it is placed on the rack, and the film strips arranged in consecutive order—1, 2, 3, etc. A brief description of each shot penciled on the label will aid in quick identification when the shot is needed for splicing.

If the picture is a story film, each scene—if the slate was used—will begin with two or three frames of the scene

• Continued on Page 438



• Use of a slate to number each scene or take eases the task of editing scenario films in that it provides identification on the first two or three frames of each scene.



# BULLETINS

## NEWS OF KODAK PLANS AND PRODUCTS

### See your Ciné-Kodak dealer

EASTMAN home movie products are sold through Ciné-Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are "sketched" in these pages. Usually, too, they will give you opportunity for first-hand inspection of the advertised items.

And in matters of general photographic information your Ciné-Kodak dealer will be found to be well and soundly informed.

**Ciné-Kodak Film**—It's been a long time since movie makers could step up to the counter of a Ciné-Kodak dealer and get a generous supply of film for week end or vacation. There's been little mystery about the reasons for this Ciné-Kodak Film "shortage." The armed forces have had first call . . . with many millions of feet being used for training, combat, reconnaissance, and entertainment purposes. Essential industries were in second spot, with educational organizations next in line. Despite greatly expanded film manufacturing and processing facilities, a mere trickle of the prewar supply went to the makers of home movies.

Now—Ciné-Kodak Film is coming

back . . . as soon as it can be spooled and packaged for shipment to Ciné-Kodak dealers throughout the U. S. A. And the quantity will be stepped up from month to month.

It may be weeks, however, before dealers will have enough to go around. For they are really "starting from scratch" on the task of supplying the pent-up demands of home movie makers so that all can make up for lost time, and lost movies. But soon you can buy plenty of Ciné-Kodak Film—8mm. or 16mm., full-color Kodachrome and black-and-white, in rolls and in magazines.

Some Ciné-Kodak Film will come in the familiar cartons of prewar days . . . some, in the new-style cartons you see on this page—yet all, dated on the outside of the cartons for your protection, is, as ever, uniformly dependable.

**Movie Mentor**—No book on movie making has ever approached the popularity of *HOW TO MAKE GOOD MOVIES*, the 230-page volume by Eastman already purchased by approximately 200,000 cinemateurs. There are many reasons for its wide acceptance.

*HOW TO MAKE GOOD MOVIES* assumes that its readers make movies because they enjoy their taking—and their showing. Because it is fun . . . important fun . . . yet still a pastime and not a profession. The book stays in character throughout. Informative in every word and page, while carefully avoiding unnecessary technicalities, it speaks the home movie maker's language.

Another reason why people buy and read *HOW TO MAKE GOOD MOVIES* is that it is complete! Every important aspect of home movies is covered. And every bit of it is easy, enjoyable reading.

Now in its eighth printing, *HOW TO MAKE GOOD MOVIES* is available from Ciné-Kodak dealers, everywhere, at a price of \$2. With some of the materials for movie making already back, and others on the way, thousands of cinemateurs are buying this currently corrected book—now—to brush up on their picture making for the busy months ahead.

**Light for Night**—With the indoor movie making season fast approaching—in company, this year, with the assurance of an increasing film supply—the attention of alert cinemateurs is being focused on their nighttime lighting equipment.

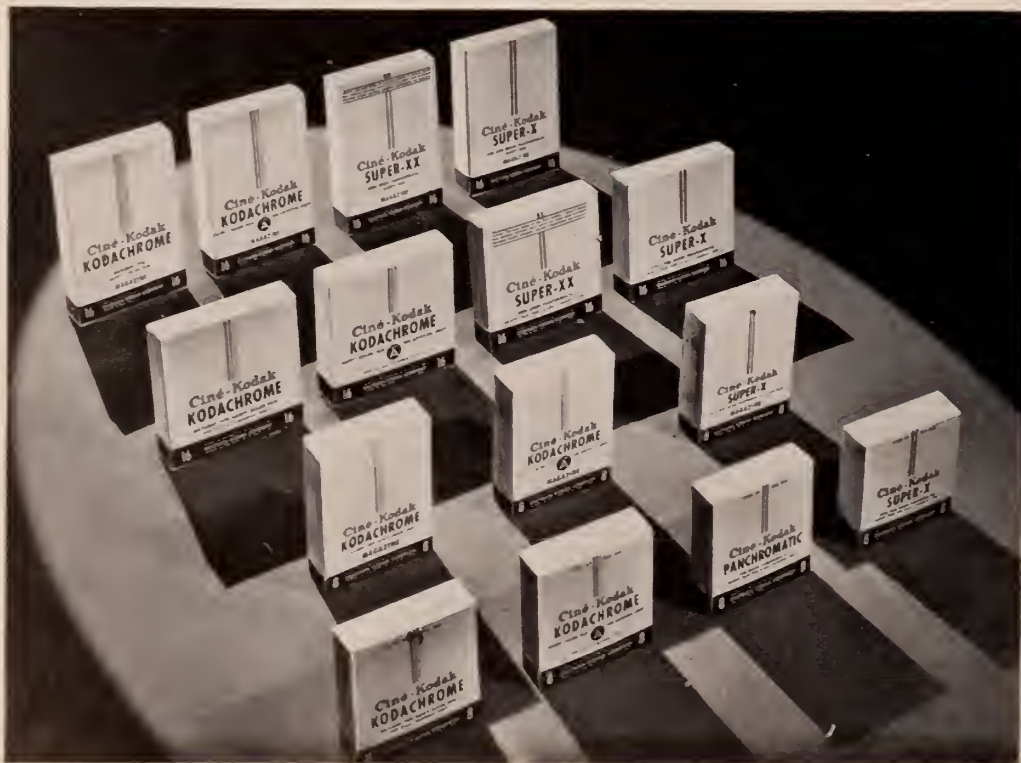
**Kodaflector is ready!** This feather-weight, collapsible, twin-reflector light-



ing unit is equipped with a stand, adjustable for height, and generous-length connecting cords. It is designed to take either No. 1 or No. 2 Mazda Photofloods, two of which, in Kodaflector, are the equivalent, photographically, of fourteen Photofloods used without reflectors. Yet the light from Kodaflectors is of the "flood" and not the "spot" type, spreading a satisfactorily even bath of light over a wide area.

Though one twin-reflector Kodaflector is usually adequate for average indoor home movie making with cameras fitted with  $f/1.9$ ,  $f/2.7$ , or  $f/3.5$  lenses, the smaller-the-aperture-the-sharper-the-picture rule suggests the use of No. 2 Mazda Photofloods if but one unit is to be employed. To accept these larger lamps and seat them properly in the reflectors, two Kodaflector Adapters are required. The total price however, of all needed items, remains remarkably low.

Kodaflector, complete, is priced at but \$5.02; Kodaflector Adapters—47 cents, each; No. 1 Mazda Photofloods—15 cents; No. 2 Photofloods—30 cents—excise tax additional. The exposure instructions for indoor movies, packed with all Ciné-Kodak Films, are based upon the use of Photofloods in Kodaflector—easiest and most certain of all home lighting units.







*Much-needed office space will be provided adjoining Kodak Tower.*



*New lens-making facilities at Hawk-Eye.*



*Projected dining and recreation building at Kodak Park.*

## KODAK BUILDS

OVER and above the expansion necessitated by the demands of war production—the magnificent new Hawk-Eye Works, for example—the present building program includes another addition to the Camera Works, increased dining and recreational facilities at Kodak Park, and a new Kodak Office structure.

Vastly increased personnel through the years at Kodak Park has made the existing dining and recreational facilities inadequate. The new building will add two great cafeterias and a service dining room, with capacity for 3,800 persons at one time, to the Park's present accommodations. There will also be a 1,300-seat auditorium, a gym, bowling alleys, Camera Club and Athletic Association Headquarters.

Kodak Office capacity will be greatly enlarged when two of the older units are replaced by a new structure in front of and alongside the famed Kodak Tower. This new building will provide sorely needed new office space as well as improved quarters for the Medical Department, the photographic studio, and additions to present recreational facilities.

All of which means simply that Kodak's faith in America's photographic future is very strong. Kodak facilities will measure up to it.



*A considerable addition to this "new" Camera Works is now nearing completion.*

**Kodak**



# HOME MOVIES' experimental

## *Ideas for Cine gadgets, tricks and*



### Titling Aid

Pictured above is an idea that makers of home movie titles who use block letters will find helpful. Purpose is to assist in spacing accurately the letters as they are assembled into words and lines on the title card or background.

The gadget consists of two transparent celluloid rulers joined together with scotch tape in such a manner that the inch marks run from 1 to 12 starting at the center. Laying this dual ruler on the title card, the exact center is immediately determined. The letters may then be arranged to form the words and the required spacing judged according to measurement.

As shown in illustration, the words THE END were assembled by working from center of card out toward edge.—Dorothy Klein, Glendale, Calif.

### Time and Film Saver

This is a method I use to splice several films together when screening multi-reel shows, also to splice leader and tail strips to the films after use. I splice the several scheduled films together on one large reel, thus eliminating the necessity of carrying around two projectors and the intervals of waiting between reels.

Ordinary splicing requires considerable time when one considers that the leaders and tails must be respliced to the films after use. Also this method involves the loss of one or more frames each time the re-splicing operation is

performed, eventually shortening film.

The method suggested here calls for removing the leaders and tail pieces and splicing the films together by means of transparent Scotch tape laid over the picture area only and on both sides of the film. The emulsion is removed from the splicing area of the film as before, the film overlapped in the regular manner, and a short strip of tape applied. The film is turned over and a similar strip of tape is applied over the same area on opposite side. Sticky edges of the Scotch tape are removed with a cloth dampened in carbon tetrachloride.

This results in a clean sturdy splice which can be separated when necessary without loss of even a single frame of film.—Roger E. Williams.

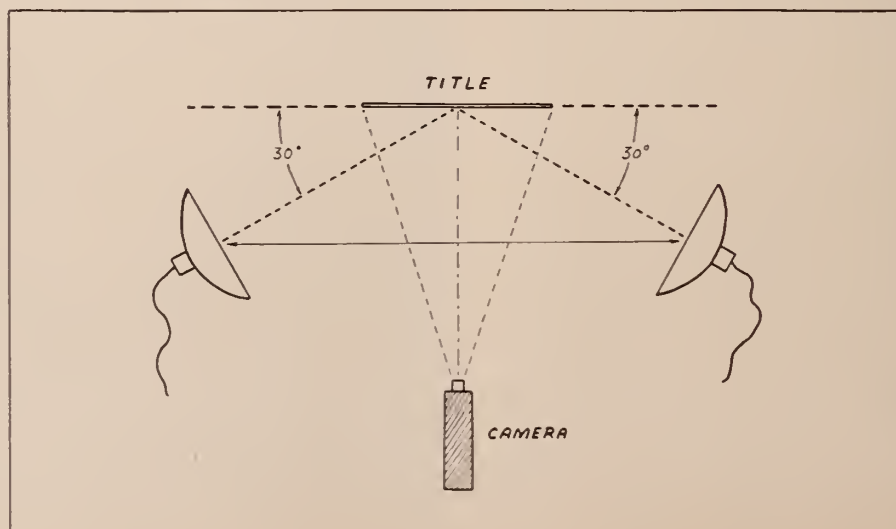
### Speeds Up Projection

Instead of rewinding each reel of film after projection when screening several reels, provide several takeup reels all of the same design or color to be used exclusively for takeup. Then, instead of rewinding each film immediately after it is screened, merely set it aside with its original reel until after all films have been shown. At conclusion of the show, all reels may then be rewound at one time. The time saved by reducing the interval between film changes will be appreciated by your audience.—Herbert E. Moore, Los Angeles, Calif.

### Title Light Angles

Much of the irregularity in contrast in titles is due to improper placement of lights. To achieve a smooth, overall contrast, it is essential that the lights be set at the right angle on either side of title card so that they do not reflect light back into camera lens, thus causing "hot" spots in the finished title. This is all the more important where titles are lettered on glass or cellophane. The angle of reflection equals the angle of incidence which indicates lights should be placed well to either side of title card.

The accompanying diagram shows the ideal position for placing lights for title making. The central light rays strike title card surface at an angle of  $30^\circ$  with the lights (in reflectors) set equi-distant from center line running from camera lens to title card. The beams of light from each lamp



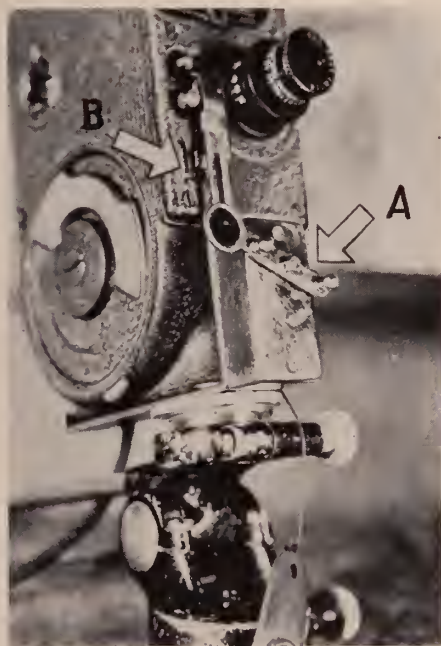
# cine workshop

★ ★ ★ ★

## shortcuts contributed by readers

cross each other and thus illuminate title card evenly.

Once the proper angle and distance is established for the lights, they should be fixed permanently to insure duplicating the correct exposure and lighting quality on subsequent titles.—*Lionel Phillips, Brooklyn, N. Y.*



### Remote Control

Owners of the Bell & Howell Filmo "8" who desire to include themselves in scenes, can build a gadget as pictured above which will enable them to walk into the scene before the camera starts to operate.

Nucleus of the gadget is an automatic timer marketed for still cameras popularly known as the "Auto-Knips" timer and shown at "A". This timer is encased in metal, is about 1" x 1 1/4" x 1/4" in size, and consists of a small spring motor, which when wound up, extends a small shaft from the case. As the motor is released, this shaft gradually moves downward into the case.

As applied here, the timer is mounted on an "L" shaped bracket which, in use, is secured between camera base and tripod head. In this position, the movable shaft "B" operates immediately before the starting button of the Filmo "8". The addition of a small metal catch to end of the shaft enables it to engage the camera starting button as it descends during interval the motor

is set in motion.

Thus, to delay the starting of the camera, the scene is focused upon, the timer released, and you then walk into the scene. Ample time is allowed for this as several seconds pass before the shaft makes contact with the camera starting button.—*Woodrow Gorman, West Allis, Wisc.*

### Film Humidors

Eight millimeter fans will find the attractive containers in which Max Factor "Pancake" make-up is sold make ideal humidors for 50-foot reels of 8mm. film. There's a paper disc on the bottom of the container which provides means for attaching a permanent label carrying name of your film and other data.—*Mason S. Curran, Akron, Ohio.*

### Supplemental Lens Holder

One of the easiest methods for attaching a supplemental lens in front of the camera lens for making titles or shooting ultra closeups, is to employ an ordinary filter holder. Most cine camerasts today have this gadget as part of their movie making accessories and those who do not can purchase one at nominal cost. (See cut below.)

The holder should provide for holding 1 1/4" filters and thus accommodate the average supplemental lens which is of the same diameter. Where this is not possible, supplemental lenses may be ground down to the diameter required.—*Jas. Buxton, Providence, R. I.*



### Home Made Titler

Pictured above is a titler which was easily constructed from odds and ends of lumber about the house. The base is a piece of 1" pine as is the title board. The camera base attached at rear of titler was made up of three pieces of grooved hardwood mounted on a small panel of plywood. The center is fitted with a countersunk 1/4" No. 20 machine screw which fits the tripod socket of the camera.

The title board is made to move forward or backward between two grooved pieces of wood that form the tracks and the titler is marked in white indicating distances of from 4 to 14 inches from camera lens.

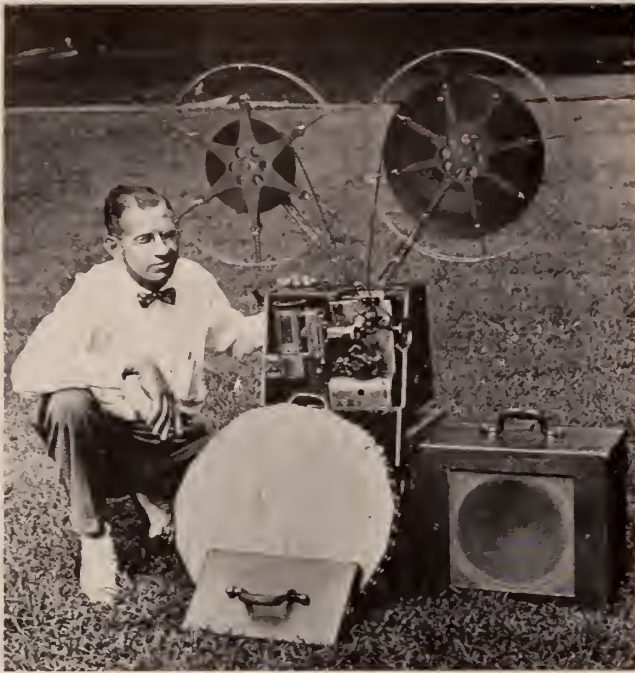
The corresponding title card areas are indicated in white ink on the title card holder and guide marks make centering and alignment of title cards easy.

Also provided is a frame for holding a small panel of glass for special title

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● Matthew Seal, Middlesboro, Ky., 16mm. roadshow exhibitor showing one of his units equipped with oversize arms and 2000-foot reels. According to Seal, this method offers advantage of presenting continuous shows with only one projector.

## Perseverance Spells Success In 16mm. Roadshow Business

★IT DOESN'T require a lot of capital to get into the 16mm. film exhibiting business, according to Matthew N. Seal of Middlesboro, Kentucky, who bases this opinion on his own experiences. Today Seal operates the Seal Amusement Company which services local and outlying communities with 16mm. film shows.

"In June, 1936, I became interested in the commercial possibilities of exhibiting 16mm. films," Seal relates. "I had little or no capital when first I launched my business and needless to say, I did have my difficulties. The business got substantial impetus when I landed an assignment to show films to nearby CCC camps at a flat rate of \$15.00 per show.

"In less than a year I had lined up a substantial circuit of over 26 camps for film showings once a week. To do this, I had to have five projection units working every night and, of course, enough cars to transport my equipment and projectionists. With this substantial investment and with my outfits working to capacity every night, I began to feel that success, at last, had arrived. But I failed to take into account Lady Luck. Within two years, the government put its own projection equipment in the camps and established its own film library. My service was abruptly discontinued, and I had to start all over again.

"I then explored the possibilities in nearby coal mining camps, found they were promising, and soon was in active operation again as a commercial 16mm. film exhibitor. I continued operating this circuit through 1940, then went into war work. A year ago last August, I returned to the roadshow business and at present am operating only one circuit. I have three complete sets of equipment plus necessary transportation and these will probably be put into service before the end of the year. Further expansion has had to wait the lifting of gas rationing and the availability of competent field operators."

According to Seal, too often the 16mm. film exhibitor becomes quickly discouraged when things do not go easily, many abandoning the field after encountering opposition or strong competition. To such men, he offers encouragement backed up

● Continued on Page 436

## ★ Closeups ★

M. B. PAUL, former Hollywood cinematographer who has been producing 16mm. advertising and educational films in the east, recently visited the Coast for purpose of mapping a new production unit for Hollywood.

★  
AMATEUR movie-makers can now find a ready Hollywood market for their photographic efforts and receive cash for acceptable footage.

Richard Lewis, Short Subject Editor for Planet Pictures, has announced that the Studio plans an extensive program of short subjects, and that there is an urgent need for contributions from amateur cameramen.

Planet, first on the Hollywood scene to exclusively produce and distribute 16mm. feature-length entertainment pictures in natural color on a planned release schedule, is anxious to secure color footage from amateurs with proven ability and established standards. Particularly sought by Mr. Lewis are color films of the newsreel type, involving sports, disasters and special events, as well as human interest features, nature subjects, scientific developments, unique hobbies, fashion fads and other comparable subjects.

Subject material and print quality alone will determine cash value of film submitted by amateur cameramen. Footage should be filmed at 24 frames per second. Planet also will give special shooting assignments to the most qualified cameramen on a regular coverage basis.

★  
FANCHON ROYER, now in Mexico City to produce a series of religious films in 16mm. color and sound, has completed the last of the scripts for a series of four films. Shooting will begin at once with Luis Osorno Barona supervising cinematography.

★  
A. R. HRAMATKA of Los Angeles has completed production of a 16mm. color and sound film for the Mutual Orange Distributors of Redlands, Calif. Subject of film is the culture, packing and marketing of green tip oranges, highlighted with numerous laboratory scenes showing content, volume and comparative weight of different size fruit. Sound recording and editing of film was completed by Peter Gioga and Adrian Mosser respectively of Telefilm Studios.

● Continued on Page 433



## HOME MOVIES FOR OCTOBER



● Cine Special cameras shooting 16mm. black and white film, and mounted high within six steel towers erected around the track at Hollywood Park, follow the horses in each race from start to finish.



● From the vantage of such towers as these, eight 16mm. cinematographers record a portion of each race as the horses approach, pass, and go away from the towers, insuring a complete motion picture record of each event.

★ **UNIQUE** in the annals of horse racing is the fact that during the first eight days of the current meeting at Hollywood Park, Los Angeles, not one claim of foul riding or infractions of rules had been lodged against a jockey. As far as is known, no other track can claim this record.

The record is attributable to the new Hollywood Park Telefilm control introduced this season to aid officials in making decisions whenever there is a question or protest arising from the running

## Camera To Screen In Seven Minutes

**California Racetrack Adopts Telefilm System Of Race Verification Via 16mm. Film.**

of a race. Originated by Telefilm, Inc., of Hollywood in collaboration with Jack McKenzie, general manager of Hollywood Park, the system involves the use of eight 16mm. Cine Special cameras to record each race from six vantage points around the track.

There are six steel towers around the track. Atop each tower is a cupola in which is mounted the cameras. Four of the towers are equipped with one camera each, and the towers on the back stretch and at the finish line each have two cameras. Telefilm, Inc., has staffed the towers with cinematographers long experienced in operating Cine Specials. With cameramen stationed at these vantage points, each race is filmed as the horses approach the camera, as they pass, and going away. Thus the record made by each towerman links with that made by the others, giving a complete visual continuity on film of each race from time horses leave the barrier until they cross the finish line.

As soon as the horses are out of range, each cameraman quickly removes the film magazine from his camera and sends it to a station below his tower to await pickup by a fast station wagon that circles the track for this purpose. The eight film magazines collected, they are rushed to the special film processing laboratory installed by Telefilm under the main grandstand. Here, the film is put through a Houston developing machine, processed and dried and made ready for projection in the remarkable short time of seven minutes.

Should a claim of foul arise or a protest develop over any decision, the film picturing the race in question can quickly be screened for the judges and officials in the projection room adjoining the laboratory.

Thus, 16mm. motion pictures have contributed definite advancement in still another new field, suggesting that the application of this medium is limited only by the imagination of the men who use it.



● Bill Bendix borrows a multi-reel feature from Scotty Bill Brown's exclusive 16mm. film library for Hollywood stars.

## The Stars Show Home Movies, Too!

★ **IT COULD** happen only in Hollywood, perhaps, but it proves again the limitless opportunities present in the field of professional 16mm. movies. Under the business name of Embro Pictures in attractive quarters on Sunset boulevard, not far from the studios, Scotty Bill Brown operates an unique circulating library of movie films. The most

exclusive library in the world, it is operated by and for the stars.

Brown's film exchange had its inception when the studios early this year began making presents of 16mm. prints of films to the top players appearing in them. Now nearly all studios are doing it, and Brown unofficially has

● Continued on Page 447



# NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches

★ Latest 16mm. and 8mm. Films for Home Movie Projectors



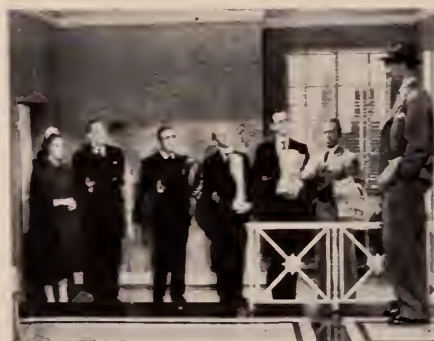
**Japan's Surrender**, Castle Films' latest News Parade release announced within hours of Japan's acceptance of the Potsdam demand for unconditional surrender, is now available at all photographic stores. The film covers fully the intensely dramatic developments leading to the crushing of Japan including the terrific raids by B-29's and the shelling of Japanese cities by the enormous American battle fleet.

Russia's entry into the war following the staggering effect of one atomic bomb over the doomed city of Hiroshima is the prelude to the arrival of the Japanese delegation in Manila and their acceptance of MacArthur's instructions leading to the occupation of Japan.

The arrival of MacArthur by plane in Japan, the great fleet steaming into Tokyo Bay, the landing of U. S. Marines as the first occupation forces is followed by the tense drama of the climax on the decks of the great battleship "Missouri." The entire scene of the final ceremony of V-J Day aboard the big battlewagon is shown, starting with the signing of the surrender document by the Mikado's representatives and then by MacArthur and the other military leaders of the United Nations.

**Official Films'** forthcoming News Thrill release will bring to home movie screens a complete visual record of three important world events: Japan Surrenders—complete pictorial details; Atomic Bomb Test—actual pictures of bomb in action on initial test; Empire State Building Disaster—exclusive scoop shots of first moments following New York's greatest wartime disaster. Subject is being released in 8mm. and 16mm. silent and one 16mm. sound version by Official Films, Inc., New York City.

**Sea Melody**, with Ted Fiorito and his band; "Swing Vacation," starring Charles (Buddy) Rogers; and "Bad Medicine," with Gene Austin are three new two-reel musical subjects in 16mm. sound announced by Nu-Art Films, New York City, distributors of Fireside Films.



**His Butler's Sister** produced in 1944 by Universal Pictures, is a 9-reel feature picture in 16mm. sound. Story concerns a beautiful young singer, played by Deanna Durbin, who finds her brother a mere butler, instead of a millionaire as she had been led to believe. He becomes an unwilling stepping stone to an audition opportunity with his boss. The girl finds success and happiness at last at the annual Butler's ball where her singing captivates everyone and leads to the singing career she seeks. In addition to Miss Durbin, there are Pat O'Brien and Franchot Tone to complete the cast of stars in this entertaining comedy musical. Subject is available for showing to approved non-theatrical audiences from Bell & Howell Filmosound Library, 1801 Larchmont, Chicago, Ill.

## "HOW TO OPERATE A 16mm. SOUND PROJECTOR"

- A concise fully illustrated booklet that is just the manual to place in hands of the beginner-projectionist. Illustrates and describes how to set up, thread, run and care for all makes of sound projectors. Available at special quantity rates to schools, church organization, film libraries, etc.

**VER HALEN PUBLICATIONS**  
6060 Hollywood Blvd.  
Hollywood, Calif.



**"Primitive Patzcuaro"**, a 16mm. Kodachrome and sound record of the life and surroundings of Mexico's famous mountain lake, will be the first release on the short subject schedule of Planet Pictures, Inc., Hollywood. Pictorially it is superb, for it was photographed by Ralph Gray, internationally famous for his 16mm. work for twenty years. Likewise, it is authentic, for Gray has been a resident of Mexico for years, speaks the language like a native, and, when the subject demands it, spends weeks living with the natives.

Patzcuaro is one of the oldest cities on the American continent, yet life and time have passed it by. In almost every respect the town remains just as it was in the year 1545, just 400 years ago. The travelogue is narrated by that many-voiced story teller and featurized newscaster of the airlines, Frank Hemingway, with original musical scoring by a Mexican orchestra, adapted from the native music of the region.

**Commonwealth Pictures Corp.**, New York City, announces that it has been appointed exclusive world-wide distributor of "Puss in The Boots" in 16mm. Sound. This film is 4 reels, sound, and was released theatrically by Columbia Pictures.

**Excel Movie Products**, Chicago, is rushing to dealers the dramatic story of the Japanese defeat, entitled "Japan Surrenders." The film, another timely production of Excel's "News of the World" for home use, vividly depicts the entire story of the U. S. victory in the Pacific, from the sneak bombing at Pearl Harbor, the giant strides across the islands, the heroic conquests of Iwo Jima and Okinawa, the world-shaking atomic bombing, to the final signing of peace terms at Tokyo.



## Closeups . . .

• Continued from Page 430

**HENRY DONOVAN** and Harry Redmond have formed the Associated Service Company in Hollywood, offering professional script writing service to independent producers of 16mm. films. Organization is composed of professional screen writers who are or have been actively engaged in various Hollywood studios.

★

**RUSSELL WADE**, whose initial venture into production of 16mm. films was by way of star and co-producer of "Sundown Riders," first 16mm. color and sound picture to be produced in Hollywood, announces the theme of his next 16mm. color feature will be the experiences of a Mexican boy who takes over his father's fishing boat.

★

**WARNER BROTHERS** will start production of 16mm. industrial films after January 1st, according to Film World, non-theatrical film trade paper. It is reported studio will produce 16mm. films on an order basis with fees to be determined on a cost plus plan. Observers predict industrials will receive revolutionary new treatment patterned after major feature picture production.

★

**DICK GEARING** and Hugh Fraser have organized Aviation Films, Inc., for the production of 16mm. industrial films. First film, "Introduction To Flying," is now in production.

★

**TED SMITH** until recently a major in the U. S. Army, has been appointed by J. Walter Thompson Advertising agency to head their new Hollywood motion picture department which will produce industrial, training and public relations films. Smith was formerly with Walt Disney.

★

**UNITED FILM** Productions, a reorganization of the former Industrial Films animation group, is currently in production on the first four of a series of flight safety films for the Navy.

★

**WALTER LANTZ**, animated cartoon producer for Universal Pictures, Hollywood, is definitely entering the educational and industrial film field. "Reddy Kilowatt" is first educational film.



**Great News For  
Every VIEWER and  
SLIDE  
PROJECTOR FAN!**

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**Epic Pictures**  
OF  
**World War II**  
IN  
**2x2 SLIDES**

**96 SLIDES . . . . . only \$8<sup>50</sup>**  
**48 SLIDES (A Condensed Selection) only \$4<sup>50</sup>**

A new Castle Product! A great scoop for every still photo collector! History making pictures—the first of their kind, and you can own them at the unbelievably low price of less than a dime a slide! Castle's picture editors' quarter-of-a-century experience went into the selection of each photo. The result: a collection of histories and dramatic pictures that will live for all time! The very cream of ten of thousands of shots made by daring photographers on every flaming battle front. Photographs taken at the exact moment when history was made. A manual describing each picture accompanies every set. Read it and you can entertain your friends for an entire evening with a vivid and exciting "picture-talk" covering World War II.

Order your set today! Possess a collector's item that you will treasure for years!

IF YOU do not own a viewer, we recommend any one of the following viewers that will enable you to see these pictures in three dimensional enlargements that are unbelievably real.

Ultra-Vue Viewer .....	\$2.50
Hollywood Professional Viewer .....	\$3.00
Chromat-O-Scope Viewer .....	\$3.50

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# Movie Club Gadget Nights . . .

• Continued from Page 424

era. Member John Allein demonstrated a camera gadget that looked more like a fugitive from a hillbilly orchestra than anything else and which was just about as versatile. Besides eliminating parallax via the alignment method, it had brackets to hold various devices for trick filming effects, etc. If it will do only half the things John claimed for it, its existence is justified.

Various other gadgets such as a central control for projector and room lights, an electrical remote camera control, alignment gauge, reflex viewer, etc., were also demonstrated and helped contribute to the success of the evening. After seeing all these gadgets, many members who were a little timid about bringing their own were sorry they didn't and are eagerly awaiting an-

nouncement of the next "Gadget Night." It seems that since the advent of shortages that almost everyone has become a gadgeteer of one kind or another.


Now, while all of the foregoing is actually an account of Gadget Night at the Utah Cine Arts club, there is no reason why other clubs cannot duplicate the event with equal success. If there is one thing that is more essential to a club's success than anything else, it is enthusiasm and no one possesses more enthusiasm than the gadgeteer. Encourage him in his work. You will be surprised at how contagious his enthusiasm is.

It would be almost impossible to find a movie amateur who has not made at least one gadget to help him with his

filming. In fact some gadgeteers are so ardent they spend more time devising gadgets than in using them after they are completed. And as for getting the gadgeteer to show them after they are completed, that constitutes no problem at all. He loves it. Invariably he is as proud of the product of hands and brain as a mother hen is of her brood.

Although it is almost impossible to enforce, it is a good idea to limit the gadgets to one per member to prevent anyone from monopolizing the show. If one member is allowed to dominate the presentation by sheer number of gadgets, it will have a detrimental effect on the more timid members similar to that of asking them to show first movie attempts along with films of the more advanced members. In other words, encourage the ones who need it the most. It is far better to have ten members bring one gadget each than to have one member bring ten.


• Continued on Page 436



**SOUND *And* SILENT**

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Wholesome Film Service, Inc.  
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Bell & Howell Filmosound Library  
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25 W. 45th Street (Zone 19)  
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203 E. 26th St. (Zone 10)  
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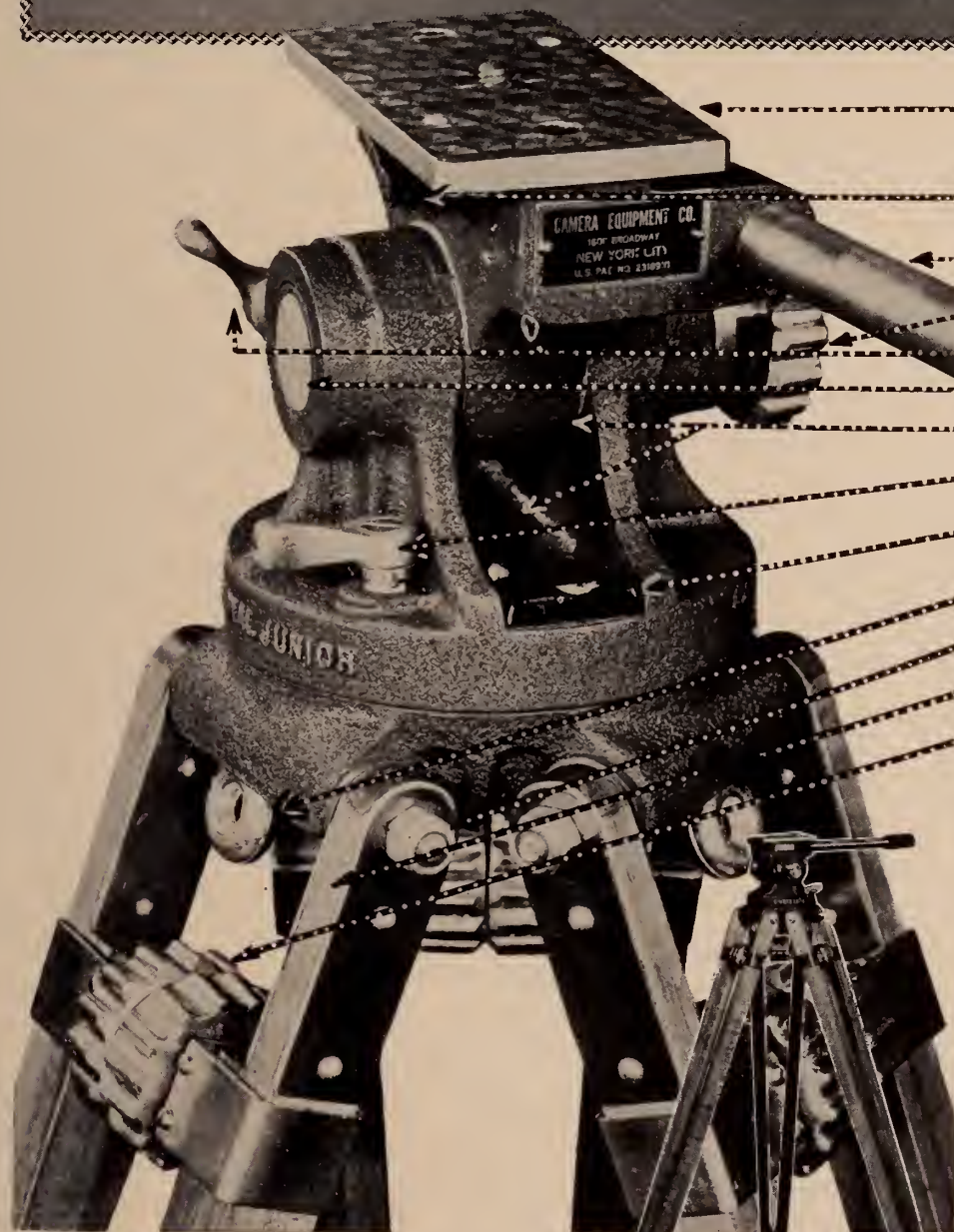
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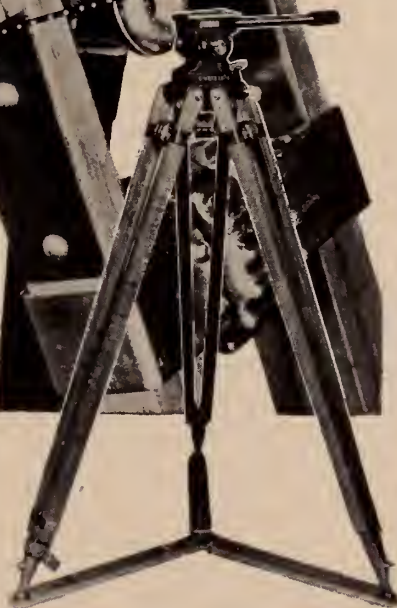
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Originality should be encouraged and rewarded. Only the man who conceives something new is really contributing something to the advancement of this particular hobby. Gadgets or accessories purchased from dealers should not be considered as gadget night entries and should have no place on the program.

The whole idea of "Gadget Night" is to encourage the cinebug to overcome shortages and lack of equipment by devising something to take their place. Now, while equipment and accessories are unobtainable, is the very time to encourage gadgeteering as a new phase of activity for your club.

## 16 mm. Roadshow Business . . .

• Continued from Page 430

by his own experiences of fighting through to success. "There is more than one phase to this 16mm. exhibiting business," Seal says. "When outdoor film shows showed a drop in returns to the point where they were no longer profitable, I turned to indoor shows, renting store buildings or erecting tents in which to screen my programs of pictures."

"Personally," Seal continued, "I prefer conducting the indoor shows where remuneration and profit comes from paid admissions. This phase of the professional 16mm. industry pays better, as a rule, than the average merchant-sponsored shows in this section of the country. The people, too, seem to like this type of show better."

Seal's experience as a self-made business man and successful film exhibitor will be duplicated in every section of the community as interested men obtain equipment and develop new circuits.

With gas restrictions off, many exhibitors plan to increase their activities in building larger circuits. Also, numerous men who had to abandon their work because of travel restrictions will return to the field from war plants and other jobs held during the war. Many also see new blood entering the 16mm. roadshow field from the ranks of the armed forces, as indications point to numerous ex-G.I.'s turning to exhibitor work as soon as equipment is again available.

## Toledo's Good Deed . . .

• Continued from Page 423

Shortly thereafter, Mr. Joe E. Brown, the radio and screen comedian, who was raised in Toledo, came to spend a few days with his mother. Through some of his oldtime friends, he met a group of Scout executives and the picture committee in his room at the Commodore Perry Hotel and agreed to do the narration and to appear in a prologue thereto. He had previously been sent a copy of the shooting script so that he was familiar with the type and quality of the picture. He, however, requested that the film not be forwarded to Hollywood until after he returned from a proposed U. S. O. trip to Manila. General MacArthur had told him at the end of his previous trip that his U. S. O. show would be the first to play Manila after it was re-taken.

After cutting the duplicate print to 1,750 feet, they felt they had done a good job. However, upon projecting, it was agreed that they really had more work to do. Tempo of the picture was slow and there were several shots and sequences they felt could be eliminated. By the end of March of this year, after a series of cutting sessions, the film was down to 1,140 feet. The editors were now satisfied they had done their best.

About this time word was received

that Joe Brown was preparing to go on his U. S. O. trip to Manila and, of course, that meant further delay in the final finishing of the picture.

After the cutting was completed, the narration and special sound effects scripts had to be prepared. Basing the narration on a speed of 144 words per minute, Messrs. Flickinger, Morgan and Zink soon had both scripts prepared for review by the picture committee and others who were requested to criticize the same. After a few slight changes in wording, strengthening of the ending sequences by rearrangement, and the original film shots spliced in the same order but not edited as the duplicate, the picture was considered finished and ready for completion in Hollywood. Up to this point, Morgan and Zink had each spent over 1,000 out-of-office and week-end hours on the film from its beginning.

Now it became necessary to place the film in professional hands for the addition of the sound track. Various sound laboratories were asked to submit bids on the work. All of them were well above the allowance made in the production budget.

About this time, George Halligan, a producer of 16mm. sound films in



Hollywood, made a business trip to Toledo in connection with a production for the Owens-Illinois Glass Company. It was then that Milton Zink placed the picture's problem before Halligan for a possible solution. Halligan read the script, saw the picture screened and subsequently made a deal to take the picture back with him to Hollywood for completion.

Here Joe E. Brown was photographed as he narrated the prologue and the narration of the picture completed. Finished sound prints will probably be ready for a premiere showing in Toledo about October 1st. This will take place in the Owens-Illinois little theatre located in the main administration building in the heart of downtown Toledo. The "first night" audience will consist of some 125 prominent Toledo business and philanthropic leaders whose interests in furthering the development of the Boy Scout movement made possible production of the picture which now bears the title: "Your Boys Today—Your Citizens Tomorrow."

When this picture unfolds upon the screen, the special select premiere audience will see first hand how a substantial number of the boys of this nation are guided through their youth by the Boy Scouts organization toward a better citizenship. They will see the raw recruits as they are admitted to the Scouts; their meeting activities; and finally the marvelous outdoor recreation given them in the summer camp at Miakonda.

A report on this project would not be complete without a word about the men who got behind it and saw it through to its completion, giving of their valuable time in critical war years and often of their personal finances in order that this picture might emerge the successful production it was planned.

Alex W. Morgan who guided the production to completion, is budget director of the Toledo Edison Company. He is an 8mm. movie amateur with a Movie of the Month to his credit. Officially, Morgan was production manager and together with Milton Zink he authored the shooting script and narration, directed the picture and edited it.

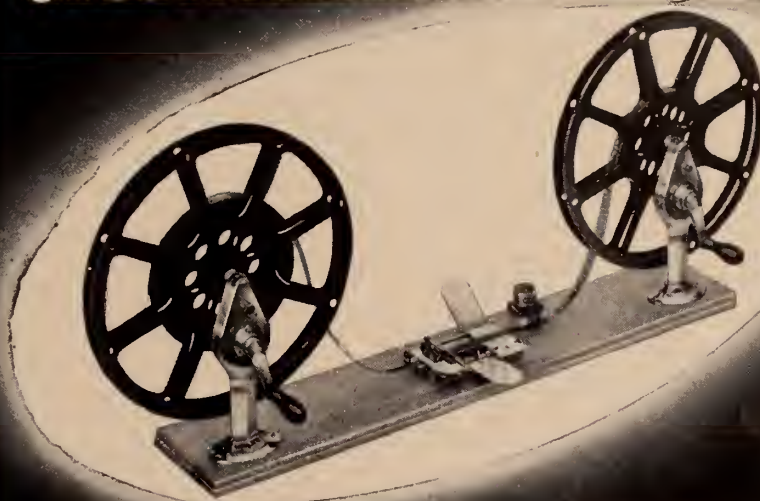
Milton Zink is manager of the still photography department of Owens-Illinois Glass Company in Toledo. He is a ranking 16mm. amateur cinematographer and past president of the Toledo Camera Club.

Frederick R. Flickinger is a staff officer of the Toledo War Chest, a scoutmaster of 18 years service, ornithologist and amateur cinematographer—both still and 16mm. movies. His collection of bird photographs is one of the finest in the country. He wrote the original story on which the picture is based.

Edward J. Rommel is power sales engineer of the Toledo Edison Company,

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The greatest indebtedness of all, however, is due to those who will not return—to the unselfish and courageous air men, soldiers, sailors, and marines who gave their lives that the principles of democracy should triumph. In memory of their sacrifice, we must make the Peace a lasting one.

And for those who are coming home, we must provide the opportunities that assure prosperity and happiness.



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chairman of the Senior Scout committee, amateur photographer, 8mm. movie maker and past president of the Toledo Camera Club.

R. E. Johnson is rural sales engineer of the Toledo Edison Company, chairman of the Cub Scout Committee, amateur photographer and projectionist, and specializes in farm still photography.

Charles R. Housley is member of the Headquarters Staff of the Toledo Area Boy Scout Council, a 16mm. movie amateur, and served in advisory capacity on the staff.

Lee Harbottle is chief scout executive

of the Toledo Area Boy Scouts. He also shoots 16mm. amateur movies and assisted the advisory committee on production of the picture.

Undoubtedly "Your Boy Today—Your Citizens Tomorrow" will be widely circulated throughout the United States. Amateurs and movie club officers are urged to watch for it and obtain it for a screening. Thus will be seen at first hand what an enthusiastic and serious group of movie amateurs can do in the way of producing a sound film when a good civic cause exists that can be benefitted by motion picture exploitation.

## Putting Your Films Together . . .

• Continued from Page 425

and take numbers. Cut apart each scene, leaving the identification frames attached until ready to splice the film into the reel. Where there are more than one take of a scene, file all the takes together on the rack. Later an examination of each will indicate which to use in the finally edited picture.

Putting all the scenes together in the order in which they are to be screened is the final editing process. It is here that many amateurs fail—usually for one of two reasons: either they do not understand the importance of reducing a shot or take to its barest essential footage, or they lack the "feel" for continuity. Invariably every action shot will have excess frames that need to be trimmed. If, in making a shot of one of the children, it became necessary to tell him when to start walking toward the camera, obviously those few frames at beginning of the shot showing him standing and staring at you while awaiting the cue must be deleted.

There are certain mechanics, too, about editing a picture that should be understood. One doesn't just put a piece of film on a reel, then continue adding to it. There is a leader of sufficient length to consider and the titles. So we begin by placing one end of a length of blank film or leader strip in the slot of our takeup reel, clamping the other end on our splicer. The first splice joins the lead or introductory title to the leader, and from there we go on to the "cast of characters" or "credit" title, if the picture is a photoplaylet. Now we are ready for our opening scene.

Here, it must be said, that fades are a necessary touch to all well edited films. Quite naturally, we shall not have fades always where final editing plans call for them, but this can be remedied by making chemical or dye fades after the film has been fully edited. The scenes to receive this treatment may be cut apart, given the fade treatment, and respliced. Or, where the story calls for

one scene to fadeout and the next one to fadein, the film need merely be looped and inserted in the container of fading dye to produce two fades at one operation.

The opening title should begin with a fade—in fact where a series of titles precede the picture, they should be linked together in lap-dissolves or double fades. The opening or introductory scene should certainly begin with a fade-in, and if it was not filmed with this effect, it may be given the dye treatment as already described.

It is rather late to worry about shadows and exits and entrances, but this is, nevertheless, an opportune time to discuss them. If a character walks from one scene to another, the shadows cast by the sun should fall in the same direction.

When Joe exits right have him enter from the left in the next scene. Otherwise the effect of meeting himself will result. In story films let the scene run only long enough to tell it's part of the story, then out. For example, let us assume we have the following action to cut:

(SCENE)

35. Full shot . . parlor . . (night . . lights on) . . it is vacant . . the door, center, rear, opens slowly . . Bud . . enters . . stealthily . .

36. Close up . . Bud . . looking around room . .

37. as 35 . . Bud . . enters, closing door . . he starts toward the table in the center of the room . . stops suddenly . . his eyes open wide . . he is startled . .

38. Close up . . Bud . . looking startled at the floor . .

39. Close up . . man's feet protruding from around end of table . . indicating a body lying on the floor . .

40. Full shot . . Bud . . by the table . . he starts to make a circuit of the table . . (Follow pan) . .

41. Close up . . Bud . . as he identifies body . . he suddenly turns . . startled . .



the lights go out . . (Note: light scene enough so that when dark the actor silhouettes.)

Take scene 35: This is intended as a fast mystery drama, so we should keep the scene without action down to a minimum . . cut about three frames before the door starts to open. Bud probably pauses when he is half way through the door, so cut right after he pauses.

Scene 36. Indefinite action. Bud doesn't see the body, so keep it short . . not over three seconds. Two may be better. But cut it to three now and later, after a trial run, it may be advisable to shorten it.

Scene 37. About two or three frames of Bud, stationary, as he is still in the close up except for moving his head and eyes. Cut immediately when he pauses.

Scene 38. Two seconds ought to be plenty. Let's hasten the tempo. The audience wants to know what this is all about.

Scene 39. Two second are O. K. Less would be a mere flash. More would slow the tempo again. Perhaps on a trial run, one and three quarter seconds will be better. Each shortened scene will hasten the tempo.

Scene 40. This is a panoram, so we follow. Pick it up after Bud is in motion and cut when he is slowing down.

Scene 41. If this was shot correctly, Bud will be in the finder toward the left of the picture and he will move to center in the closeup and pause. He discovers body and then the lights go out. If he silhouettes good, keep an additional second as he turns to see who turned out the lights.

Follow through the balance of the picture noting the tempo. Some of the scenes will have the actors standing stock still and then suddenly start moving as they act their parts. Watch for this and delete the frames showing inaction from awaiting cues. After a character moves out of the finder, never leave more than two frames of a dead scene. The same thing goes for a complete set. When the actors exit from the set, cut two frames after the last one leaves.

Now a word about cutting exits and entrances. Take the one of Joe who walks through the scene from left to right, exits right and then enters left in the next scene. If the tempo is slow leave two frames after he exits and two frames before he enters. If of normal tempo, cut on the last frame that any trace of Joe can be observed, and on the first frame on which there appears a trace of Joe entering scene. If Joe's actions are fast, cut about two or three frames before the last trace of Joe and three frames after he appears on the next scene. Make the connecting scene splices according to the tempo of the picture. The more we cut before an exit and an entrance, the faster will be the picture tempo.

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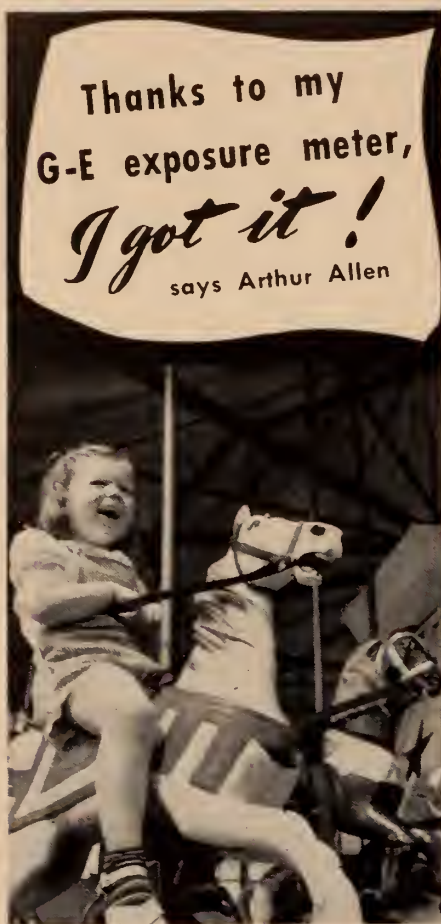
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Fades are calculated in the same way. Of course, in amateur pictures, fades are usually made in the camera when the picture is being taken, so the actual length of the fade is determined and

established; but in editing, we may alter length of the fade according to the tempo by the amount of black frames we leave in between the point of fade-out and a fade-in. The longer the fade, the slower the tempo.

## Mexico Calling . . !

• Continued from Page 417

tain scenery on the whole trip. For a real thrill, make several shots from the front of the moving car as it rounds breath-taking turns, enabling you to look down into abysses thousands of feet below. Unless you like a predominance of blues in this high mountain altitude you can add the haze filter to your lens at this point and get warmer color. In fact it may be used continuously, for during the rest of your trip shooting will be at higher altitudes. Those who shoot black and white film will enhance their shots with wonderful cloud effects by using a yellow or red filter.

If your time is really limited, you may have to be satisfied with "record" shots along the road, because in Mexico City, which is probably your goal, you will go wild with shooting opportunities. No matter how long the vacation, you could not exhaust the camera possibilities of Mexico City and its surrounding points of interest. Here, indeed, one finds the old as well as the new: old colonial palaces, convents and churches that go back to Spanish days and beautiful modern buildings, such as the Palace of Fine Arts, which have no rival as photogenic possibilities in any place in the world.

You will want a full day, preferably a Sunday or holiday, in beautiful Chapultepec Park, shooting the famous charros or horsemen, and women in their colorful costumes on horseback. The flowers and canals of Xochimilco, right outside of Mexico City, have been so often registered in color film that there are few people who do not expect their inclusion in a movie record of Mexico. The beauty of Xochimilco is inexhaustible and there are always new angles. It is not necessarily the new things that are the most interesting for movie filming. New angles of old subjects can be made a source of indescribable delight to your audience and a pride to yourself.

You will want to film the pyramids and monuments of the forgotten prehistoric people at Teotihuacan, twenty miles north of Mexico City. But don't just panoram them. Follow somebody along as he or she climbs the pyramid or examines the grotesque carved winged serpent heads of Quetzalcoatl. You will see so much that you will want

to include it all in the least footage, and so you catch yourself panoraming. Before shooting, take time out to plan each shot and ask yourself, "How can I catch the spirit of this subject without a pan shot?" You'll still have too many pans when you get back but you can at least break them up with tricky angle shots and closeups properly intercut.

In the wild exultation at finding so many old buildings, beautiful plazas, and streets to shoot, it is quite possible to return home with film which, after you have proudly shown it to an audience, will be followed by such questions as "By the way, how about the people?" "What do they do?" So, don't forget those closeups of natives buying and selling in the market place; the policeman directing traffic; the street vendor, etc. And if you do grind off hundreds of feet at a bull fight, remember to give at least one flash of the audience as they wax to a climax of excitement.

Those whose vacation is limited to the conventional couple of weeks may have to plan their camera exploring beyond Mexico City in a second trip the following year. One might crowd in a rapid trip over paved road down to Vera Cruz, on to the Atlantic coast, or to Acapulco on the Pacific coast. Either can physically be done in one or two days, but with very unsatisfactory results—especially the trip down the Pacific side. On the way one passes through popular Cuernavaca and picturesque Taxco. Here, alas, you will want to spend days, for Taxco is one of the most photogenic spots in all Mexico. In fact, it is a sort of artists' mecca, the whole town being preserved practically intact since Spanish colonial days.

The descent from the eight thousand foot plateau of Central Mexico to Taxco is as spectacular as the ascent made heading toward the capital on the way down from the States. And at Acapulco one is not only in the tropical playground of Mexico, but what has come to be a mecca of vacationists from all over the world, Mexico's Riviera. Its beautiful land-locked harbor, many bays and sweeping coconut palms offer a tropical paradise. Here, with a few properities such as a grass skirt, you can make that South Sea isles production you have dreamed of. And what a gorgeous sunset every night, the Koda-



chrome color of which you can control simply by opening or closing the lens stop of your camera—deep red by underexposure and lighter red or orange or yellow by increasing exposure.

But do not be satisfied with just color in those gorgeous Acapulco sunsets. Plan a silhouette that adds to the romantic atmosphere. Frame it through palms or have a couple enact a romantic pantomime in silhouette against the gorgeous backdrop of color. A native peon with big sombrero and serape thrown over his shoulder filmed against the color of his native sunset is a scene well worth the effort and the peso or two you may give him.

But after Taxco, you still will not have seen all of Mexico—the different Mexicos. Each state of Mexico is a different country, with its own native dialect, dress, customs, and scenery. Take the state of Michoacan, for instance, and charmed, beautiful Lake Patzcuaro—a day's drive over paved highways northwest of Mexico City. Nowhere else will one find duplicated the charm of the little Patzcuaro fishing villages and the boatmen with their quaint butterfly nets.

Don't overlook the native colored lacquer work. When shopping around for a trophy to take home, take a little time to see how it is made and to register the process on movie film. There are two methods by which important closeups may be obtained: unobserved sneak shots with perhaps a long range telephoto lens, or getting in close with a wide angle lens. I prefer the latter. One gets too many backs at the wrong time with a telephoto. I prefer risking someone mugging the camera in order to work in close. With a little skill and a few feints—not taking the picture at first, thus getting the subjects accustomed to the camera—they will soon lose interest in the camera and then you can do the real shooting.

Yucatan is so different from the rest of Mexico that the people there do not refer to themselves as Mexican, but as "Yucatecos." One cannot drive there. It must be reached by boat or plane. This will take longer but is worth the effort where one has an extra week or so. The ancient Mayan pyramids offer the most elaborate prehistoric architectural studies available anywhere on this hemisphere.

Then you head south to Oaxaca and the Isthmus of Tehuantepec with its far-famed Tehuana beauties. One can drive all day down to Oaxaca and travel through a section of Mexico rich in colorful atmosphere of the past. Shoot that famous gold inlaid ceiling of Santo Domingo church at Oaxaca by placing your camera directly on the floor and point it upward, lens wide open.

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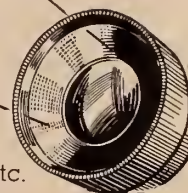


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broidered silk fiesta costume which is the pride of every Tehuana maid.

One could spend weeks with a movie camera in southern Mexico, gateway to Central America, before pushing on into Guatemala, the most colorful country on this hemisphere if not in the whole world. But filming in Guatemala is another story, one we hope to bring to you in a subsequent issue of Home Movies.

## Camera Converted to Sound...

• Continued from Page 421

RPM speed of the 110 volt synchronous motor to 180 RPM. Ten-to-one reduction gears were not to be had at the time, so I purchased the necessary gears for \$1.68 and built a reduction unit myself. Motor, reduction gear assembly, etc., are mounted upon a separate base and attached to the camera base by means of sponge rubber pads, as may be seen in Fig. 1.

"On the inside, it was necessary to mount additional film rollers to guide the film to and from the overhead magazine, maintain the regulation 25 frame loop between the film gate and point of recording, and in guiding the film over the recording drum which is actually the original 7 tooth film gear of the camera with one row of sprocket teeth removed.

"The argon glow lamp is mounted within a separate housing immediately in back of the camera. Light from the lamp passes through an adjustable light slit, through the optical tube that focuses the light beam upon the sound track area of the film. The recording lens is a Bausch & Lomb objective. A cylindrical optical slit is fitted at opposite end within the tube as shown in the diagram.

"The slit before the argon lamp is adjustable by means of two safety razor blades held by small machine screws. Opening or closing this slit controls the amount of light reaching the sound track area. The slit was purposely made adjustable in order to give a variable exposure for different types of film. For example, when using positive film, the slit width is different than when the faster Eastman Super X pan film is used. By trial and error experiments, I have established a chart as a guide to setting the slit width for all types of 16mm. films."

Describing the recording mechanism of his camera further, Bruno said: "The amplifier used is a small 3-stage unit using 6J7, 6F5 and 6L6 output. The argon lamp is connected in series with the plate of the 6L6 tube. The microphone used is the conventional crystal type. In the very near future, I expect to build a small portable amplifier using battery tubes and employing a storage battery for current and power for the

camera motor, thus making the unit practical for field work."

Figure 3 shows the complete sound outfit: camera, amplifier, microphone, monitoring headphones and cable. Entire remodeling of the camera and installation of the sound optical system was done by Bruno in his workshop.

"The only thing missing," said Bruno, "is a sound proof blimp for camera and motor. That is my next workshop project."

## Opportunities in Newsreels...

• Continued from Page 420

floodlights. Recently we completed construction of a camera dolly using model T Ford front axles, hubs and steering gear. This is fitted with four heavy-duty balloon-tired wheelbarrow wheels.

"Today, almost all of our shooting has been done in black and white," Drake declared, "except for occasional special sequences made in Kodachrome. The transition from black and white to color on the screen is made with colored titles at present, but we are working on an idea that will enable us to do this more smoothly. We underexpose all our film about one stop due to the fact that we are at present using a mazda lamp in the projector.

"The Ritz Theatre Newsreel is silent except for the commentary personally narrated at time of projection through our Western Electric sound system. Eventually this method will give way to sound on disc. We have on order a complete model Y Presto recorder with Synchro-Sound units and a model 300-A recorder. In this way, the narration will be handled more professionally and will always be the same for each presentation of the newsreel. In addition, it will be possible to embellish the presentation with opening and closing background music."

At the present time Jerry Drake is using a Bell & Howell 1200 watt Filmo projector with a 2 1/2" lens. With a projection distance of 85 feet, this gives him a picture about 11 1/2 feet in width.



This is smaller than the picture area of the regular 35mm. projectors in the same booth, but it is the best result that can be obtained with this equipment. "We plan to install an arc projector soon," said Drake. "For a projection distance of 60 feet or less, a mazda lamp projector will do the job adequately, but, as we discovered in our regular theatre work, it takes an arc projector to really present a film satisfactorily in large auditoriums."

Drake believes the newsreel, functioning as it does similar to a newspaper, depends upon local interest for success. The thing that keeps a newspaper in business, he says, is the publishing of news of local happenings and people. "Our newsreel topics are always of local happenings—of people, places and events known to the average patron of our theatre," Drake added.

"We attend all the picnics of surrounding communities; the opening of the local swimming pool; the beginning of school; drum and bugle corps get-togethers. Our camera and equipment are on hand to film all parades, school activities, fairs and farm sales. Each issue of the newsreel is concluded with a color sequence of some beauty spot or colorful event. We found that attending every local event and recording it with our 16mm. camera enabled us to widen our circle of friends and patrons. The wisdom of this is reflected in box office returns.

"Until film shortage set in and the dropping off of local activities due to the war made good local news events hard to get, we filmed one 400 foot newsreel per month. Now we film and exhibit a Ritz newsreel as often as possible. We do not pretend to keep to a schedule.

"When filming an event, we always distribute cards to those present informing them we are making movies for the Ritz newsreel and indicating on the card the approximate date the newsreel will appear on the Ritz screen. The newsreel is advertised in local newspapers and on billboards and exploited to the utmost through window cards and special 35mm. trailers on our theatre screen. Actually, we always give the Ritz newsreel top billing!

"Putting the Ritz newsreel together is equally as interesting as filming it. As the rolls of film are returned from the laboratory, they are screened, then edited. We have provided ourselves with complete editing equipment including a Bell & Howell viewer-editor, heavy duty rewinds, etc. We make our own titles and then the newsreel is finally assembled on one reel for its initial preview. Subsequently the commentary is written and several rehearsals take place at which time the script is read as the picture is projected to familiarize myself with cues, timing, etc."

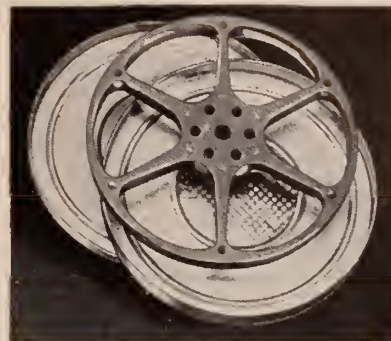
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Jerry Drake anticipates a big future for 16mm. motion pictures and plans to enter the photographic business just as soon as "things open up" and his son Jerry, Jr., is mustered out of service. Young Drake will undoubtedly carry on with the newsreel activities. Having grown up in Bolivar, he has the acquaintance of local people and a knowledge of local events that fits him best for recognizing a good item for the Ritz newsreel. "Jerry has a knack for getting those unique angles with the camera," said his father, "and he likes to plan the shooting of an event well in advance, preparing a shooting script and then following it."

## "The Public Is Invited . . ."

• Continued from Page 419

As an added attraction at its last Gala Nite, the Club offered door prizes of one-year memberships in the Club to the two guests holding the lucky numbers. For this purpose serial numbers were printed on each ticket. Following intermission, ticket stubs were put in a box and two withdrawn by a guest selected from the audience. This proved an interesting feature and the plan is to continue it.

In the Saint Felix theatre, where the annual Gala Show is held, the projection throw is 65 feet. This required use of two 1200 watt projectors fitted with two-inch lenses which gave a brilliant picture 12 feet wide on the stage.

Two projectors are used in order to smooth the interval between pictures and as a safety factor in the event one fails. Two projectionists are on the job to make sure that all goes well in the projection booth.

Background music for the pictures is furnished through records played on dual turntables. Here again vigilance calls for two amplifiers in the event of a failure. Microphones are provided, one at the turn-tables for announcements and one on the stage for use during intermission when the annual awards are made. During the projection, the turntables and amplifiers are operated by two members comprising the Sound Committee. One operates the turntables while the other, wearing earphones, controls tonal quality and amplification.

The program of the Gala show held April 13, 1945 ran for two hours and six minutes. It was a diversified and well balanced program of outstanding amateur films consisting of the following:

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Newton, Mass.

The admission charged at this show was 75 cents, including tax of 13 cents. The Club realized a net profit of over one hundred dollars, which was added to its treasury for the acquisition of additional equipment. The Club owns Bell & Howell 16mm. and 8mm. projectors and is contemplating the purchase of dual turn-tables and suitable amplifier. These have been furnished on occasion heretofore by members.

These arrangements may sound as though a great deal of work was required. Well, a lot of work is necessary if a good show is to be run off smoothly. These shows are not without some amusing events not listed on the program. On one occasion a projector made to operate at 24 frames became overheated at 16 frames projection and by the time the film had been shown, the lamp had darkened so that the light was reduced to less than one-half. On two occasions the projectionist forgot to throw the forward switch and when the projector was started the leader was backed out, unthreading the projector.

In spite of such unlooked for incidents the members enjoy the pleasure of putting on the annual Gala Show. To the genuine amateur the satisfaction of presenting a show that pleases the public and at the same time advances the cause of amateur movies is all the compensation they desire. The cash profit is but incidental to the operation of the Club, the main purpose of which is to bring more pleasure to others through the medium of amateur movies.

## It Won't Be Long Now...!

• Continued from Page 415

are destined to remain just that until general deliveries begin.

Victor Animatograph Corporation announced early in September that their 16mm. cameras of advanced design based upon their extensive military use will become available as soon as materials can be obtained and production lines formed. New and improved Victor 16mm. silent projectors will likewise again become available. According to Victor, notwithstanding the government's continuing need for Animatophone 16mm. sound projectors, civilian deliveries are being made. These will be multiplied presently, they say, through greatly increased production facilities, and models will be provided for the specific needs of schools, churches and industrial plants as well as for the home.

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HEmpstead 8191

model 16mm. sound projector—the "Premier 10." It features unusually light weight through wider use of aluminum castings, both silent and sound film speeds, and reverse action. Dealers are taking orders with the probability of being able to make some deliveries before Christmas. Regional distributors, who have been receiving an average of 30 of these projectors a month, expect increased allotments within 30 days.

Universal Camera Corporation, makers of the famed Univex cine equipment, report that while conditions on V-J day were favorable for immediate resumption of the manufacture of their still camera line, they hope to have two 8mm. projectors available before January 1st. "Our low priced Univex 8mm. projector with 200 foot reels," reports this manufacturer, "should be available sometime in November or early December. The Universal 500 watt 8mm. projector with many new refinements should be ready at about the same time. The dual 8mm. Cinemaster camera should be on the market sometime in January or early February."

J. A. Maurer, Inc., makers of 16mm. sound equipment, report they are re-designing their professional 16mm. camera and that henceforth it will be marketed under the trade name of the "Maurer 16mm. Professional Motion Picture Camera." The former trade name of "B-M Camera" has been abandoned. This new camera will be on the market in January and the company is currently accepting orders for delivery at that time.

Of particular interest to readers is the fact Maurer has instituted a new marketing policy whereby the Maurer 16mm. professional camera will be made available through local camera dealers

instead of one regional distributor, affording those interested opportunity to see and test the camera at first hand.

Fairchild Camera and Instrument Company, who have produced 16mm. gunsight aiming cameras for the government's war use, often have been reported entering the postwar cine field. The company now states "we have given serious thought over a two year period to producing a 16mm. sound on film camera, but as of today (September 12th) we are undecided."

Bell & Howell, one of the several companies heavily committed to the Government on war production, reports factors still are too uncertain to permit any promises at this time, but that first products available will be similar to the Filmo equipment familiar before the war.

Keystone Manufacturing Company also is still pretty much confined to turning out government orders and there is no definite indication as to when they will begin a reconversion program. But as they stated in their advertisement in HOME MOVIES last month, "keep tabs on your dealer; he'll have the Keystone 8 soon!"

Bolex succeeded during the war in bringing out their now well known Model L-8 8mm. cine camera and have continued to make small deliveries to dealers to the best of their ability. This firm will probably be among the first to have 8mm. and 16mm. cameras on dealers' shelves again.

Those eager to buy new equipment or to get going again with their filming, may expect a general quickening of activity around dealers' counters about December 20th. For as Eastman Kodak has intimated, "civilians can at least look forward to a photographic Christmas"—and they ought to know!"

## *Reviews of Amateur Films . . .*

• Continued from Page 412

Harris of Rosemead, Calif. It is a fine example of how to make a Christmas movie with deliberate continuity instead of the usual record shot procedure. In this picture, Patricia, a little girl, is at play with friends in her yard. One of them mentions Santa Claus and Patricia, just at the toddling age when all new words must be explained, runs indoors to her mother and asks: "Mummy, who is Santa Claus?"

Mother takes the little girl on her knee and proceeds to tell her about Santa. They write a letter to Santa, take it to the corner mail box and send it on its way. On their return to the house, they find father in the yard, cutting down a Christmas tree. We next see the family indoors trimming it.

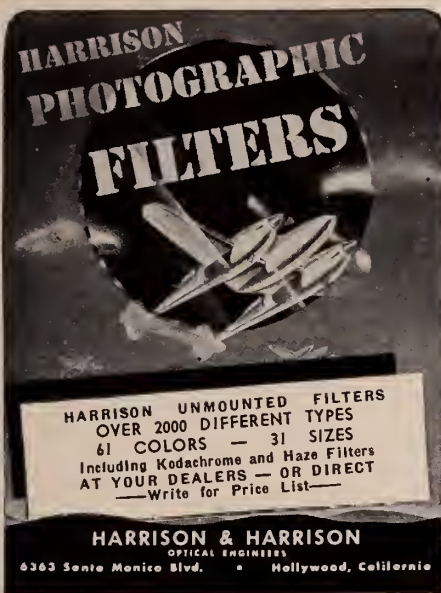
Comes Christmas eve and we see Santa, well costumed for an amateur

production, climbing aboard his shiny airplane and taking off for the big city, there to distribute his bag of toys. Arriving at the city airport, Santa lands and goes directly to little Patricia's home, there to place toys and gifts under her tree.

At this point, the child awakens and scampers into the living room, hoping to catch a glimpse of Santa; but he eludes her and Patricia sits down to open gifts and look at her toys—the picture ending abruptly here.

The story was well planned and the resultant film is a fine example of painstaking effort and attention to detail. It required endless patience and no little expense to costume Santa, and to film the aeroplane scenes in which a modern two passenger ship was employed. Good direction in these scenes





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and their subsequent careful cutting made the illusion highly effective.

The titling, too, was painstakingly done, and although some criticism is due the choice of lettering, which was in script, it was thorough and adequate. Filmer Harris employed two cameras: a model 60 Eastman with an f/1.9 lens and a Keystone with a 1" f/3.5 lens; also a tripod for all shots and an exposure meter.

His efforts have been rewarded with a 3-Star Merit Leader.

## The Stars Show Movies...

• Continued from Page 431

become the keeper of these rare and valuable prints.

Scotty Bill Brown is a friend of Cary Grant. So is Bill Bendix. When Bendix who has an elaborate patio in his new Bel-Air home, wanted to screen some of Cary Grant's pictures, Scotty volunteered to keep them handy, deliver and project them. Pretty soon, Scotty found himself in business as a clearing house for the stars' home movies.

Soon other stars began to make use of Scotty's facilities—Jack Oakie, Linda Darnell, Lana Turner, Deanna Durbin, Tyrone Power, George Brent, and scores more. Now Scotty, his wife and a half dozen 16mm. projectionists operate Embro Pictures as a thriving rental sideline. They charge only for servicing the prints and showing them. Fire-proof cabinets are stacked with 1600-foot reels of 16mm. sound films, each star's in a separate compartment.

"We travel light," said Brown, "only two pieces of equipment—projector and loudspeaker. Usually the stars have screens built into their patio or home

### FILM FOR YOUR CAMERAS!

★ AS we go to press, new, revised information comes from Ansco that they . . . expect that the following films will be available in unlimited quantities from dealers by November 1st: Twin 8mm. Hypan; Twin 8mm. Triple S Pan; 100 ft. 16mm. Triple S Pan. These films will be shipped to dealers in substantially increasing quantities beginning October 1st.

"The following films should be readily available in unlimited quantities by December 1st: 100 ft. 16mm. Hypan; 50 ft. 16mm. Triple S Pan.

"Although it is not yet definite, we expect that 100 ft. and 50 ft. lengths of 16mm. Ansco Color film in both types (indoor and outdoor) will be sold on a nationwide basis roughly a month to six weeks before Christmas."

This exclusive, last minute news indicates that movie amateurs everywhere may look forward with certainty to a reasonable supply of cine film for holiday movie making.

—The Editor

# A MESSAGE FROM Goerz American

Now that peace has finally come to the world, we, like many other manufacturers, are occupied with plans of replenishing our war-depleted stock of lenses suitable for professional and amateur photography.

Because of the great many types and such a large number of focal lengths of each type, which will doubtless be in demand, the build-up of our stock will naturally take time.

Fortunately we are not facing any reconversion problems, because during the war years we were exclusively engaged in producing photo-lenses for our Government.

In the near future there will be announcements in the various photographic magazines regarding our progress in making available again through photo-supply stores

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theatre. Of course, many stars project their own pictures and where this is the case, our service consists only of delivery and pickup of films, and their inspection and storage."

Lou Costello reputedly has the swankiest home movie theatre in Hollywood; his own film vault of over 300 16mm. prints, and a theatre with regular curtains, fancy lighting and push-button controls. Lou, at the controls, is happy as a kid with a new toy.

Peggy Ryan has just completed a miniature theatre in the basement of her home. Ella Logan and her husband, Fred Finklehoff, had a disappearing screen installed in their living room for home movie shows. Jane Withers has converted her old playhouse to a theatre, her vast collection of dolls and toys of childhood days giving way to screen, theatre seats and complete projection room.

Embro Pictures has become a necessary adjunct to this growing circuit of Hollywood home theatres. It has become a gathering place for many of the glamour people of movieland. Naturally, Joe Doaks and you, too, perhaps would like to borrow prints of the sound films in Scotty's library. But these are not for rent at any price. They are reserved exclusively for the movie programs screened nightly by Hollywood stars or for them by enterprising Scotty Bill Brown.

## Experimental Workshop . . .

• Continued from Page 429

effects and background projection shots. Two small brackets provide for fitting a scroll titling device to frame. The scroll device was made from a tin can closed at both ends and with a heavy wire extending through the center to form the axle and turning crank.—  
*Newell M. Brown, Los Angeles, Calif.*

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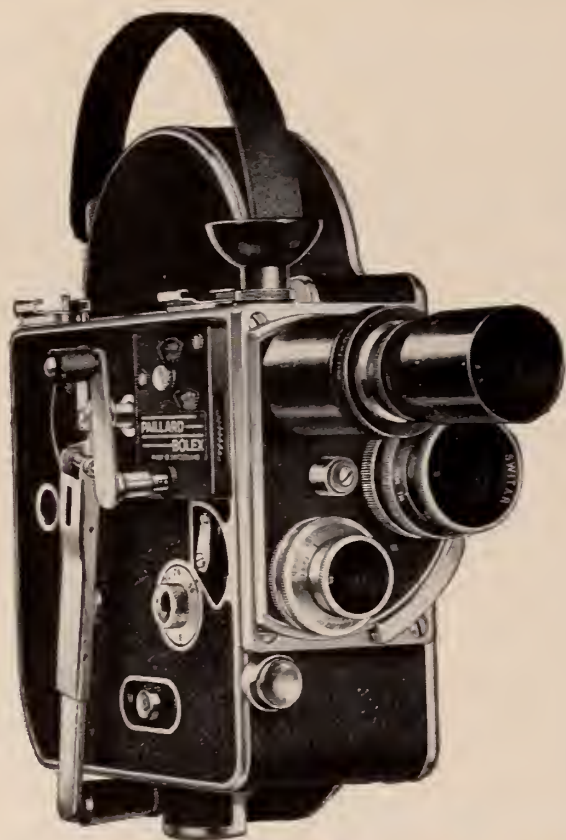
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It cannot be emphasized too frequently that what makes BOLEX cameras great is not only the fine materials, precision and superior engineering—these are only part of the story. What makes BOLEX cameras great is the proud heritage behind each of these instruments. The people who make BOLEX are closely kin to the silver craftsmen of days gone by, for it may be truly said that into their work go their whole heart and soul—and so, when you buy a BOLEX you are not merely buying a camera, you're also purchasing a treasured possession, the good name of the people who make it. The makers, E. Paillard & Co., started business in 1814 and their precision instruments are known for their high quality around the world.

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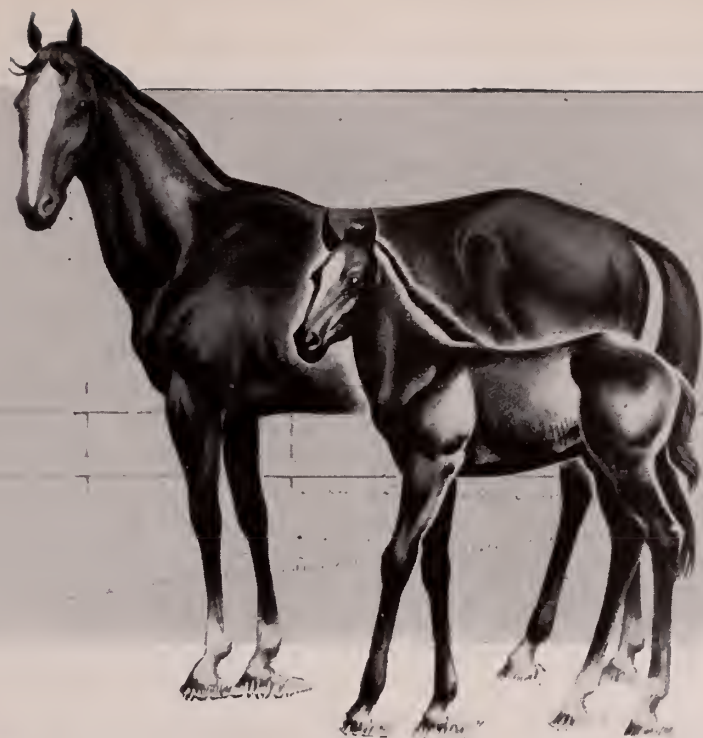
## BOLEX MODEL H-16 AND H-8

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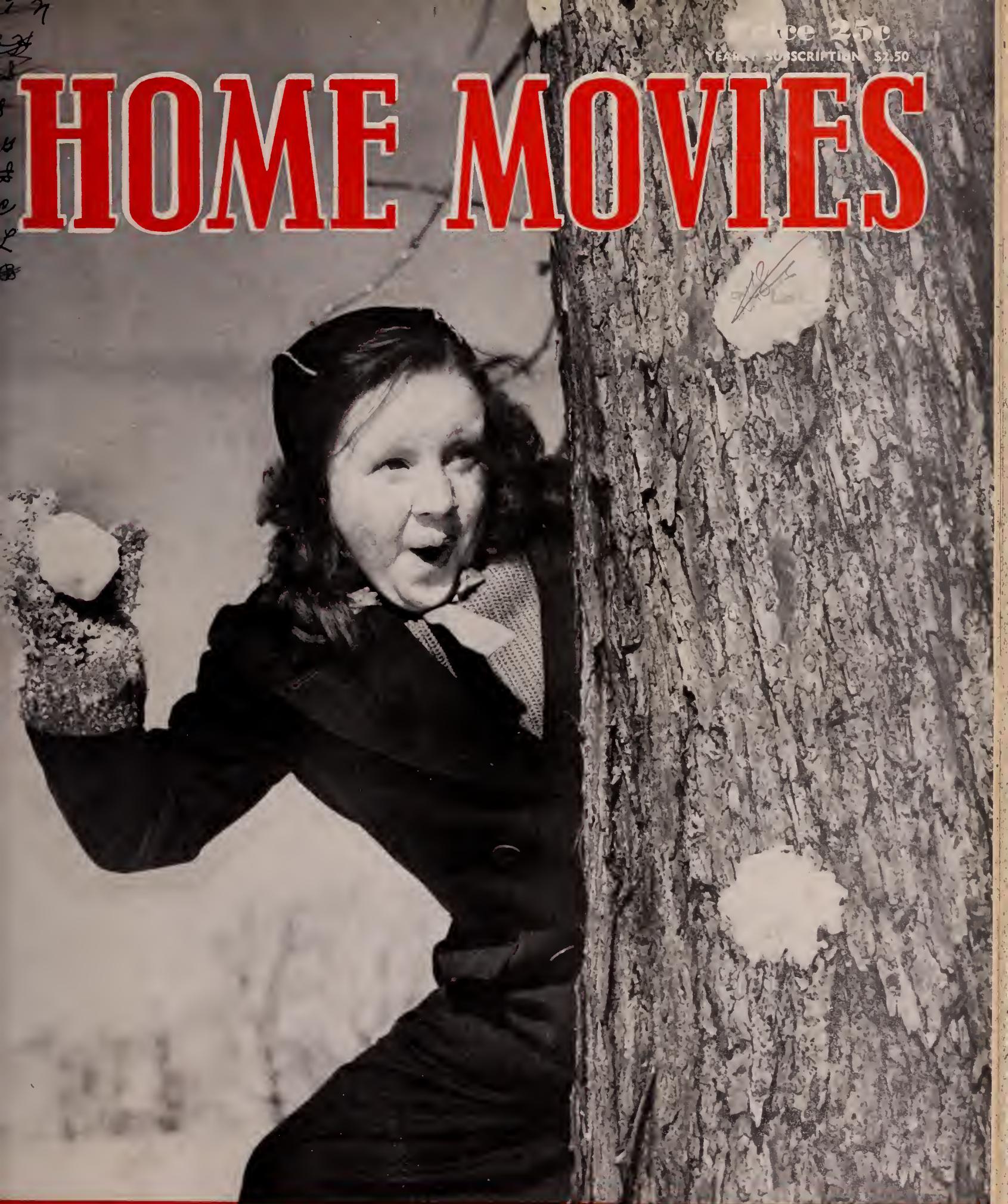
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**NOVEMBER - 1945**



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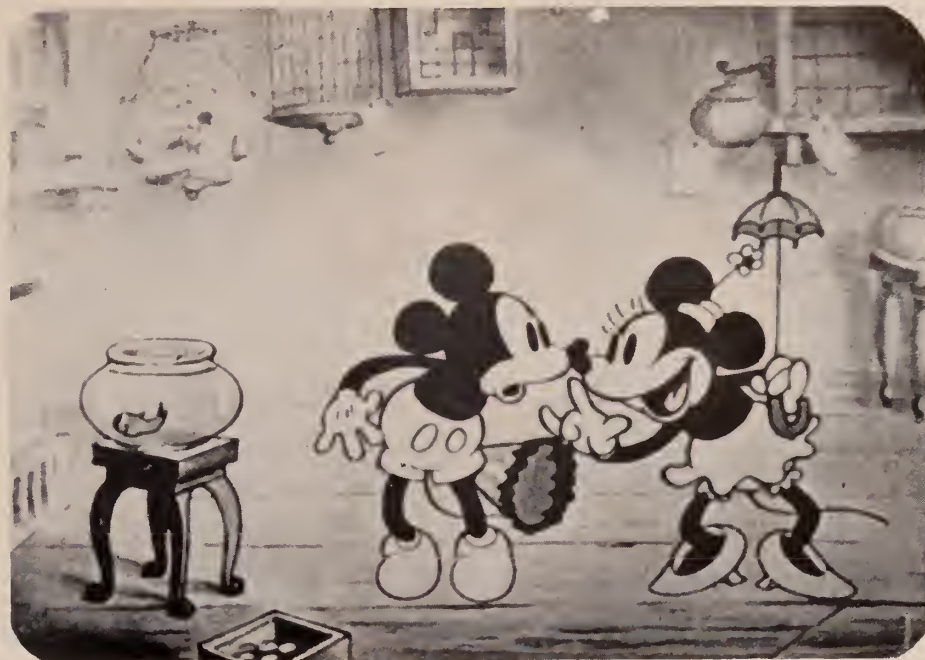


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VOL. XII

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## REVIEWS of Amateur Films

★ EVERY filmer of amateur movies, whether a subscriber or not, is invited to submit his films to the editors for review and helpful criticism. This free service applies to any type of picture whether it be your first movie or a pretentious photoplay effort. Aim of this service is to help you make better pictures.

**LITTLE GENIUS**, a mere 90 feet of 8mm. Kodachrome, was filmed by Mrs. Merle Williams, Los Angeles, Calif. In this picture, a mother bids her small son goodnight, then retires; and, like most people, she dreams. In the dream sequences we see her going about her housework. Her little son enters the room and obviously because of some gift of intuition not explained, says: "Mother, you are going to get some money today!" Which she does. In due time there comes a check in the mail, repayment of a sum loaned a friend. Later, the boy predicts that a horse named Suki is going to win the big race that day—which he does and which mama cashes in on—and still later the boy predicts he is going to receive a dog. And when the lad brings home the dog, his mother becomes a little disturbed at the lad's ability to foretell things so accurately.

However, mother decides to accept the dog, fondles and kisses it, and the picture returns at this point to the original scene of mother in bed. Her pet dog has jumped on the bed and is licking her face, awakening her.

The photography is exceptional good except for one or two scenes in which players' heads are cut by top of frame line; but the indoor lighting and sharp exposures are excellent. There are some fine inserts of a letter, a check, etc. The composition and lettering of the titles are extremely good, but the choice and size of the type used detracted from their readability.

The story idea is pleasing and interestingly developed. A fault is the lack of a plausible explanation, other than the dream premise, of the boy's ability to predict the events that occur. A transitional effect—double fades or lap dissolve—are noticeably absent between the opening and closing scenes and the dream sequences.

Mrs. Williams employed a Bell & Howell Filmo with a one-inch f:2.5 lens, tripod, light meter and a Hollywood Titleer. Together with her husband she printed the title cards on a small printing press. Fourteen hours were required to make the picture and the 14

• Continued on Page 497

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| Alouette                 | Corry On                                   |
| II                       | IV   |
| Oh, Susanna              | My Wild Irish Rose                         |
| Carry On                 | En Rouland Ma Baule                        |
| Shart'nin Bread          | Clementine                                 |
| Pock Up Your Troubles    | I've Got Sixpence                          |

You can buy these reels separately if you desire at only \$25.00 each... but you will surely want two or more. The entire four sells for the reduced price of \$90.00!

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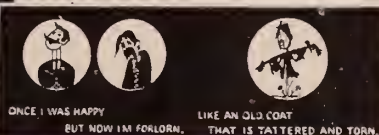
"Oh, my darling Clementine... whose shoes were number 9..."

"Daisy, Daisy, give me your answer, do... 'cause I'm half crazy..."

"Pack up your troubles in your old kit bag and smile, smile, smile..."

"Old MacDonald had a farm... and on the farm he nod..."

"Carry on, carry on, carry on, we will always carry on..."



"Oh, he flies through the air with the greatest of ease, the daring young man on the flying trapeze..."

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**NIELA GOODELLE** in *Air Parade*—Songs by Niela Goodelle and Lee Sullivan—impersonations of Ed Wynn and W. C. Fields by Arthur Boran—and Johnny Johnson's Orchestra make this film tops in entertainment. (18 minutes)

**WILLIE HOWARD** in *The Smart Way*—Willie Howard, as Prof. Ginsbairge, plots to kill his wife the "smart way" . . . but gets danced off his feet and into a wheelchair. (18 minutes)

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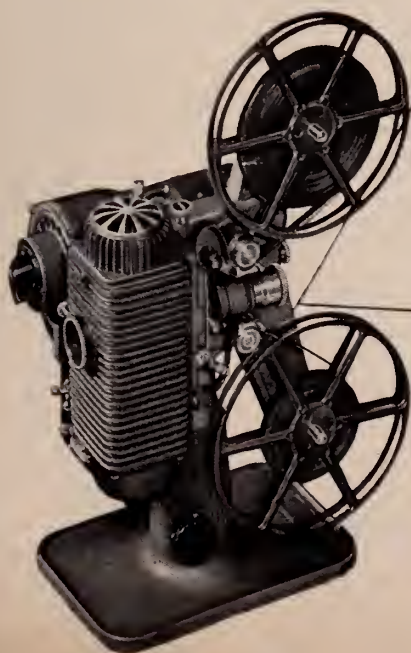
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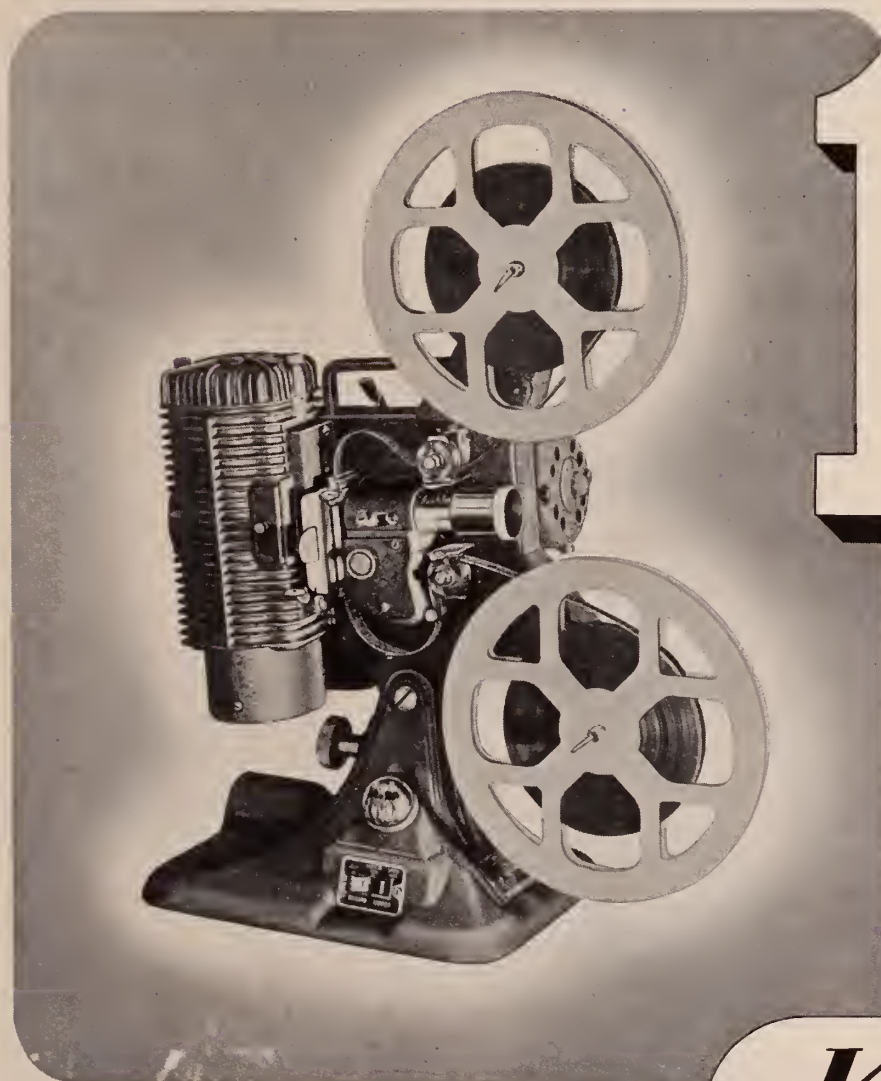
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(Running time: 3 minutes each)

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(Roosevelt D-Day Prayer)

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(Running time: 3 minutes each)

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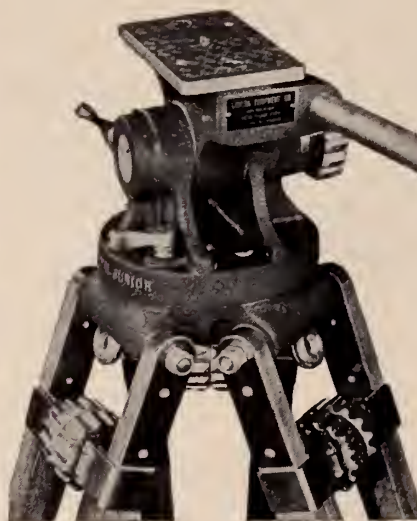
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## What's NEW IN CINE EQUIPMENT



### Film Cleaner

The Lyal Moviefilm Cleaner is a novel accessory designed to rid films of dust and dirt automatically during process of rewinding. Designed to be attached to editing board or on top of film viewers and editors, as pictured, the device consists of a set of aluminum spindles which guide the film between two soft sable brushes which whisk dust particles from both surfaces of the film, thus eliminating danger of film scratch during projection. Manufacturer is Anti-Friction Bearings Company, Los Angeles, Calif.



### Pro-Jr. Tripod

The Camera Equipment Company, 1600 Broadway, New York City, announces that the "Professional Junior" tripod, said to be a replica of professional studio tripods and designed especially for 16mm. cameras, is now available to civilians. Until recently, the government was taking the entire output. This accessory features a friction type head which gives velvet-

• Continued on Page 500

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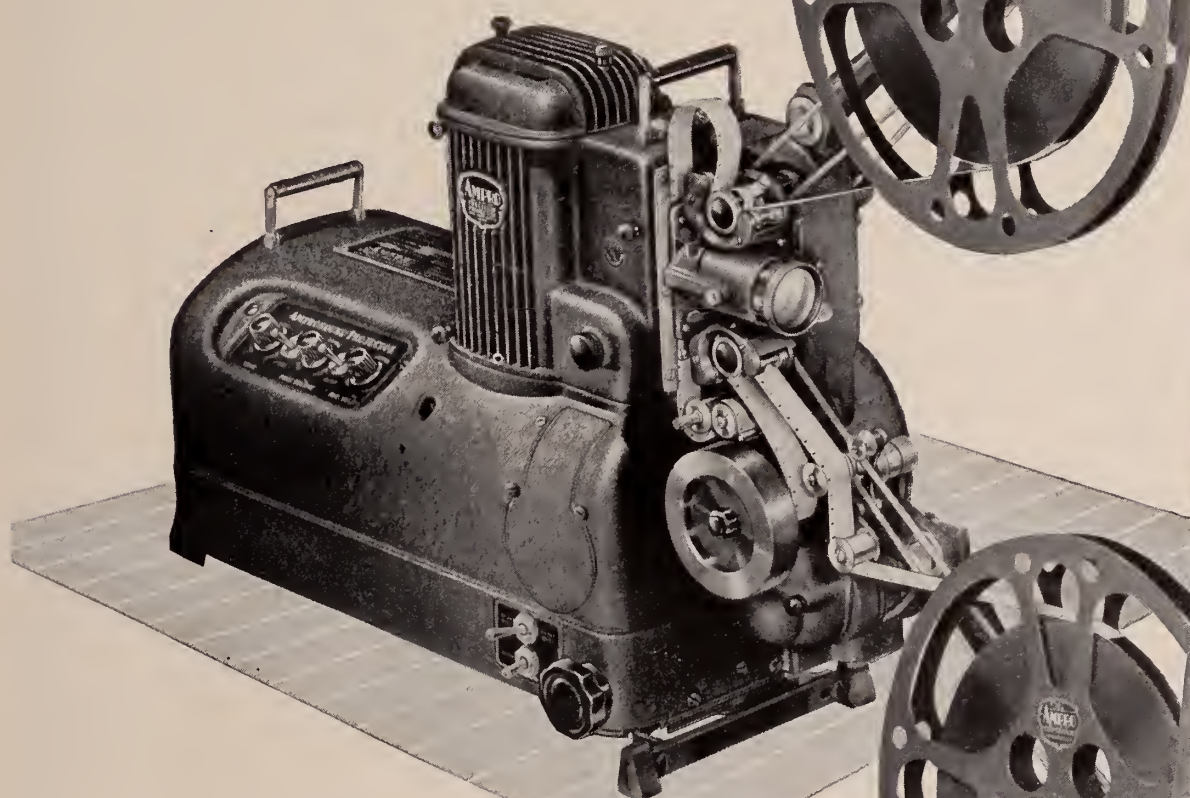
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FILM**





● Holiday home movies tell an interesting story when each scene is carefully planned before shooting begins.

Ewing Galloway

# PLAN IT ON PAPER!

**Charting Your Story Scene By Scene  
Will Insure A Better Picture**

B y C U R T I S R A N D A L L

**T**HERE are two ways of shooting scenes for home movies: one is shooting "off the cuff"—with no shooting script prepared. Although this practice is no longer followed in the studios, unfortunately it is still in vogue among many movie amateurs. What happens is that a lot of miscellaneous unrelated shots result that are difficult to string together later in editing.

The other and approved method is to shoot from a scenario or prepared script. The scenario is our film in blue-

print form with each scene described in action and location and with detailed camera instructions.

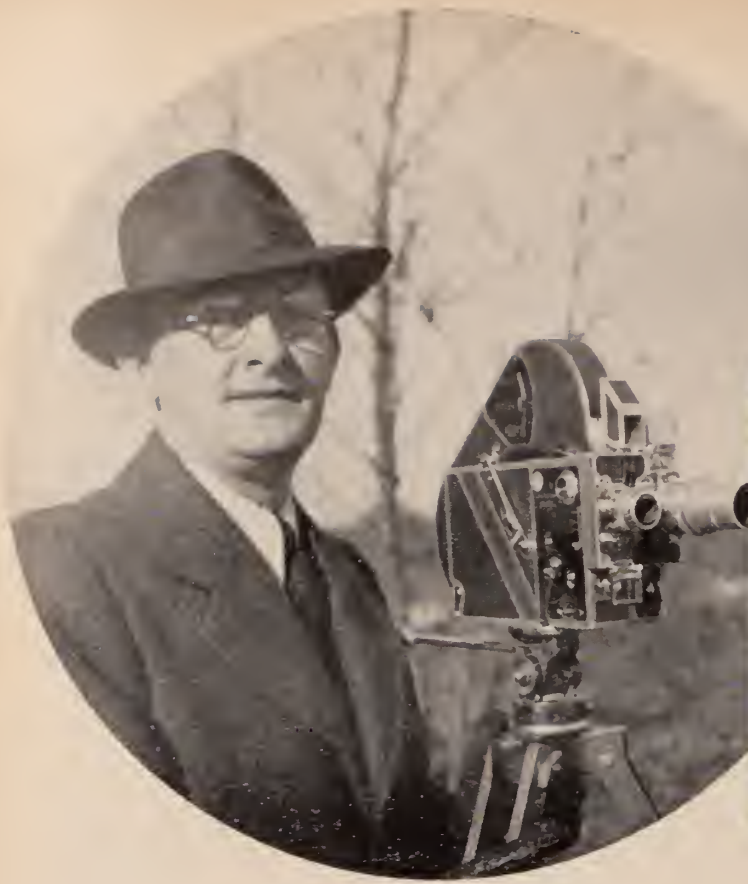
First we need a basic idea for our picture whether it is to be a family film or a more detailed photoplay effort. Family activities during the coming holidays call for more than simply filming Thanksgiving and Christmas events in snapshot fashion. Such films can be made more interesting if the action is planned in advance so that it will appear on the screen in compelling narra-

tive form. It is a story the film is to relate in pictures. Preferably, it should be a simple, straight-running story with a limited number of subjects or players and with the story developed by action rather than by acting.

A first requisite in planning any home movie is to decide upon the treatment. Is the story a gay, brilliantly lighted comedy? A fast action narrative calling for short, fast cuts? Or is it a gloomy and somber subject requiring

● Continued on Page 495





GEORGE BURNWOOD, Philadelphia, Penna., winner of Lloyd Bacon Trophy in Home Movies 1945 Annual Amateur Contest. Insert is scene from his winning picture, "Fellow On A Furlough." Mr. Burnwood also won the achievement trophy for best photography.



CLARENCE ALDRICH of the Long Beach Cinema Club won first award in the scenario class with his 16mm. Kodachrome picture, "The Farmer's Daughter," scene from which is shown below.



HARLEY H. BIXLER of the Schenectady Photographic Society captured first award in the documentary class with his 16mm. Kodachrome film, "Cavalcade of America." Also shown is scene from the industrial sequence of his fine picture.







DAY DREAMING, 2nd place, scenario class, by Mrs. Edith Kerwin, Jamesburg, New Jersey.



LOCAL BOY MAKES GOOD, 3rd place, scenario class, by R. C. Denny and Fresno Movie Club.



VACATION WIDOW, third place, family films, by Merwyn C. Gill, Los Angeles.



HECKLED HOLIDAY, second place, family films class, by Lon Wadman, St. Louis, Mo.



OLD FRANCE in Modern Quebec, second place, documentary class, by Elmer Albinson, Minneapolis.



WORTH SCOUTING FOR, third place, documentary class, by Al Morton.

# 1945 CONTEST WINNERS

B Y J . H . S C H O E N

**G**EORGE BURNWOOD of Philadelphia, one of the nation's most avid cine fans, is winner of the Lloyd Bacon Trophy, highest award in Home Movies' 1945 annual amateur contest. His picture, *Fellow On A Furlough*, Movie of the Month for August,

1945, was adjudged the best film entered in the contest.

Although the number of films entered was not as great as in 1944, the quality factor remained on a level with films submitted in previous annual contests. Eights and sixteens tied for trophy

honors this year, there being five 8mm. and five 16mm. films in the trophy winners' circle. Among the winners in the 8mm. group, three films were in Kodachrome and two in black and white. In the 16mm. group four were in Kodachrome and one in black and white.

Burnwood, one of the founding fathers of the Philadelphia 8-16 Movie club and a cinefilmer for some fifteen years, hinted of the deliberateness of his effort in the letter which accompanied his entry. "A couple of years ago," he wrote the editor, "when we exchanged recordings, you issued a challenge to me to enter a film in your annual contest. The challenge is hereby met!" The handsome Lloyd Bacon Trophy, sponsored by the famous Hollywood motion picture director and awarded Mr. Burnwood, remains his permanent possession.

*Fellow On A Furlough* is a beautiful example of supreme accomplishment in 16mm. photography, a fact which also won for Burnwood the achievement

• Continued on Page 491



MR. AND MRS. RYNE ZIMMERMAN of Milwaukee won first award trophy in the family films class for "Ginger," 8mm. Kodachrome film starring their daughter and pet terrier shown below in scene from picture.







CINE cameraists who follow the movie making route through old Mexico, as described by this writer last month, will want to continue southward into Guatemala. No other country in this hemisphere can surpass this tiny little republic as a source of picture material for the movie maker. There may be countries that vie with it in scenery and in colorful people, but nowhere will one find a richer combination of both in such never ending variety.

Guatemala is really mountainous. No matter where one enters the country, one is impressed by the fact that here nature played the fantastic trick of placing a good deal of the country on edge. Whether Guatemala is approached by boat through the principal port of Puerto Barrios on the Atlantic side, or through any of the smaller ports on the Pacific side, invariably the traveler's destination is the modern capital, Guatemala City, high up in the interior of the country. This is a very convenient base of operations for exploring the whole country.

The ascent to this little ultra-modern city tucked away in a mountain valley is by railway and should be registered by one's movie camera.

The railway twists and loops around endless curves in order to gain altitude. This affords a fine opportunity for shooting out of the window and catching the front end of the train with the locomotive puffing up the steep grade. This can be repeated at intervals showing how the short railway trip carries one through successive climatic zones, from the low tropical rain forest and banana country along the coast, through the subtropical and into the temperate zones. Another way to register this breathtaking ascent in spectacular fashion is to film with the camera upside down from the rear platform of the last coach as the train descends.

- The streets of San Pedro, through which passes the Pan-American highway, are notable for their meticulously laid pavement blocks and their cleanliness.

- Religious festivals afford some of the most colorful filming opportunities to be found in Guatemala. Pictured is a religious procession in a village near San Marcos.

- Fair young Guatemalan maids assume domestic chores at an early age, carrying baby sister or brother in a shawl slung across their backs as they go about their work.

# FILMING GUATEMALA

Mexico's Neighboring Republic  
Offers Endless Inspiration  
For Rare And Colorful Movies

By HERBERT C. LANKS

Illustrations By Author





By turning this strip of film end for end after processing, it will give the illusion of having been filmed from the front of train as it ascends the mountain range.

Of course, where one enters the country by the Pan American Highway from Mexico, there will be no end of opportunities to register the spectacular mountainous scenery of Guatemala. Soon after crossing the Talisman Bridge across the Suchiate River, separating Mexico and Guatemala, the precipitous ascent begins in earnest. It pauses on a sort of plateau, as one enters the border town of Malacatan, and then continues, breath-taking and awe-inspiring, until the high level of the Indian country is reached.

For the most part this route is through coffee country, very beautiful to the eye but not so photogenic to the camera because of the endless green of the foliage and the shade of huge trees which protect the tender coffee bush. But where the filmer can arrange an invitation to stop off and visit a coffee plantation along the way, there will be plenty of interesting things to photograph. The whole coffee process makes a most interesting movie subject, especially if one can arrive in the late summer during the coffee harvest. The native Indians in colorful costumes, picking the bright red berries make interesting shooting. Whole families will be found industriously at work as they hasten to get in the harvest as the coffee bean ripens. Be sure to include shots of some of the children picking coffee, too. Get flashes of life on a coffee plantation, both that of the white owners and the Indian "souls," as they are called. A splendid opportunity to picture contrasts and thus present pictorially the social picture of the country.

Watch for groups of Indian laborers working on Guatemala roads, excavating by hand, carting away a whole mountain side and filling in a whole valley by means of boxes of earth carried on the back. Here one can film the story of how a country, with the most difficult terrain for road building in Latin America has produced a remarkable network of highways, including a fine section of the Pan American, which has been completed across the country ahead of that of any other Central American country.

Among the road workers will be found the first evidence of one of the most striking native customs—that of the distinct costumes or mode of dress which identifies them for the village in which they live. An age old custom among Guatemalans decrees that the inhabitants of each town shall dress in the style and colors of fabrics established earlier by their descendants. Later, as the traveler enters a town, the custom becomes more evident, and the contrast of visiting natives from nearby villages will be noted from their bizarre and often comic-opera-like costumes as they gather about the central market place.

This subject of native costumes might logically begin with the making of the cloth. Most of the fabrics used by Guatemalans are hand woven by natives. The process of weaving the lovely vari-color hand-woven textiles goes back centuries long before the coming of the white man, and is one of the most interesting subjects to photograph. It involves an apparatus hitched to a convenient tree or post and supported at the other end by a woman-weaver sitting on the ground. The natives of each community weave in the peculiar design and in the colors established by earlier generations. One of the first places along the Pan American Highway where this weaving activity may be recorded is in the province of San Marcos. Many of the other places are off the main highway, especially up in the hills or in the villages bordering Lake Atitlan.

• Continued on Page 488



• Guatemala City's Sixth Avenue—the capitol's "Broadway." Note the elaborate display over theatre marquee calling attention to a Deanna Durbin picture.



• And by contrast is this waterfront village scene at Puerto Barrios resembling a Hollywood movie set.



• Interior of a peon's native hut in lowland Guatemala. Gathered about the crude fireplace, mother and daughters prepare the family meal of tortillas or a yucca stew.



• As in Mexico, handcrafts are abundant in Guatemala, offering endless opportunity for film studies. Such subjects should be filmed in complete, story-telling sequences.





• First step in choosing music for your movies is to review the film carefully and make notes of the various moods and approximately how much music will be required. For example, allow so many seconds of one type music for the opening of your picture—the main, credit and introductory titles. Then catalog each sequence, according to tempo or mood, and make a note of the number of seconds or minutes of music that will be required. With this data, it will be easy to select and use the right records for maximum showmanship results.

# CHOOSING MUSIC FOR YOUR MOVIES

Let The Mood Of Your Movies Govern The Type Of Music Played In Accompaniment

By GEORGE F. STRICKLAND

## • For The Beginning Amateur

**M**OOD is the dominating factor in determining what musical background to prepare for a movie. Just as the painter establishes such a feeling in his painting through a careful selection of his paints and oils, music transcends all other external things in importance when used as an auxiliary to

heighten the effects of any film. Hollywood goes so far as to use music as an accompaniment for conversation, and in places where music could never conceivably appear. Of course, in the days of silent pictures, music was prominent through fine pit orchestras and organs, and so it will be tomorrow when the

amateur gets back to shooting movies again.

Movie amateurs will have to be content for awhile, at least, with disc recordings as a means for providing music for their films. However, selecting, cueing and playing these records can become just as fascinating a part of the hobby as writing the script, shooting the film, editing the results and projecting the picture.

The most awkward part for the amateur who wants to provide music for his films is the question of *what* music. Liking music, he has his favorite radio programs and may attend concerts in his community, but he realizes that while he has "heard" music he has not really "listened" to it. Consequently, when confronted with the task of becoming musical director for his movie films, he wilts at the various aspects of the problem. To me, a music director by profession, this is one of the jobs I like best about my hobby. Back in the days of the Sennett bathing beauties and the thrilling westerns of Bill Hart, I was playing in a movie house orchestra. Our big moments came when the picture had its own musical score and we could play from "manuscript" the complete scores for such super-dooopers as "The Birth of a Nation" or Griffiths' "Way Down East."

There is only one way to successfully select music and that is on the basis of "mood." All music is emotional and it definitely affects three distinct parts of the body—the feet, the mind, and the heart. Marches, dances and all popular music strike immediately at the pedal extremities of a person, starts the feet to tapping. Classical music in the more abstract forms of the sonata, concerto and symphony are considered "high-brow" and therefore appeal more to the lofty-minded person. Songs, orchestral tone poems and sacred music all appeal to the heart. So, with this general,

• Continued on Page 494

• Usually, only a portion of each record is played, depending upon its content, etc. This means that each record must be cued and a suitable method employed to locate the starting point of each record. Shown here is a simple method of attaching to record a strip of pasteboard of the required length to indicate starting point. The needle thus located, strip is bent up out of way and record rotated.





# Filming Your Home Town

**Documenting The Town You Live In—Your Postwar Movie Making Project**

BY KENNETH FITZGERALD

• For The Beginning And Advanced Amateur

IT WON'T be long now until you can buy film again, and all those ideas for movies you have been thinking about will present themselves for attention. Or perhaps you are one of many whose movie making in the past has been confined pretty much to family activities and now you want to do something more ambitious.

The movie documentation of your home town offers one of the most interesting filming undertakings. The nice thing about this subject is that one's budget for buying film need not hamper one's effort. In other words, you can encompass the subject briefly in a mere hundred foot roll of film, yet a thousand feet might not exhaust its possibilities. This latitude, both in film and the time necessary to complete it, makes the home town movie a logical subject to open your postwar filming program.

Moreover, it is a subject which may require filming over a period of the entire year in order to present a complete picture of the town or city in all seasons, and this at once presents a program that guarantees plenty movie making activity for some time to come.

In addition to the personal pleasure that making a home town documentary can bring to the filmer, such a production can, when carefully made, offer unlimited advertising and publicity value for local and civic groups such as the Chamber of Commerce, tourist bureau, etc. Those who film in 16mm., therefore, should seriously consider the potential commercial value of such a picture so that later it may be duplicated and sound added.

To date, many civic films have been produced by local cine clubs, with various members contributing footage and the club undertaking the overall film cost. As a club activity, the civic film can bring considerable prestige and publicity to the organization. An advantage in producing the picture in concert with Club members is the more efficient production that results through dividing responsibility, assigning each member to a specific subject or section of the city to film, and thus materially shortening the time required to complete it. In addition, this plan affords valuable all-around training in filming for the club group.

The home town documentary requires planning, and before any filming begins, the subject should be detailed on paper and eventually a shooting script prepared. The best way to begin, if the film is to be a general coverage of the city or town, is to list the town's chief attractions and points of interest. A visitor who wished to see as much of the city as possible, would probably start from his hotel or from the railroad station and travel through the downtown



• Show the fine residential streets, the attractive homes and the recreational facilities of your city in your "home town" documentary.

*Ewing Galloway*

streets, through the residential section, and thence through the public parks or other recreational centers.

It is suggested, then, that material for the home town film include the following, but not necessarily in the order shown:

- Principal streets.
- Biggest hotels.
- Hospitals and schools.
- Theatres.
- Industries.
- Parks, zoos, etc.
- Residential districts.
- Annual celebrations, parades, etc.
- Dedication of new buildings.
- Important sports events.
- Transportation.
- Civic and political personages.
- Local news—fires, storms, etc.

The simplest treatment is to give the home town film straight factual handling, revealing just enough data in the subtitles to carry along the interest. In opening the picture, start with a shot or two of a map, thus locating clearly the city's relationship to the county or state as a whole. Where possible, make a general panorama shot of the city from a high elevation or from a plane. An opening shot of this sort immediately establishes size of the community in addition to giving the picture modern, professional treatment.

From this point on, there should be some definite form of continuity. This can be established in many ways. We can show the city through the eyes of visitors from the time they arrive at the airport or railway station or enter the city in their automobile. Thereafter, the visitors should appear frequently throughout the picture to sustain the continuity premise. We may show them in closeup, reading

• Continued on Page 498





• Fig. 1—At sports events where spectators interfere with view, the periscope viewfinder holds the camera aloft and enables focusing it upon the scene unobstructed. Camera is operated by extended cable release.



• Fig. 2—In filming at zoos, the camera can be placed inside the restricted area, right against the fence or bars. The auxiliary sighting bar enables operator to stand at a safe distance, center camera upon subject to be photographed.

# PERISCOPE VIEWFINDER

A Novel Multi-purpose Gadget For  
Shooting Movies From Difficult  
And Unusual Camera Positions

By DALE R. SIMMONSON

• For The Advanced Amateur

**D**ID you ever try to make movies of a parade or other sports event and have some spectator stand up in front of you just at the interesting part of the parade or play? I have, and decided that before another parade came along, I would have a finder for my camera that would permit operating it elevated well over heads of spectators.

What evolved was the periscope viewfinder pictured and described on these pages. At the very beginning it seemed desirable to combine the view finder with an elevated support or unipod to conserve space and weight. It was also decided to mount the horizontal axis of the finder under the camera lens axis for the same reason, although a somewhat greater parallax would be introduced this way than if the objective of the finder was to one side of the lens. The line of sight at the eye was to be parallel to the camera lens

axis with two reflections to elevate the field of view to the camera height to get above the heads of the "six foot three" boys in the row ahead.

This can be accomplished very easily with mirrors, resulting in a simple wire frame view finder periscope with one objection. The angle of view of most camera lenses would require a very large top mirror—at least too large for the equipment I intended to carry around. The easiest way to cut down on the size of the top mirrors is to reduce the image size with a negative lens as in the direct vision optical finder. Since in the placing of mirrors for forward viewing of the image the reversal of one mirror is concealed by the effect of the second mirror, a very satisfactory direct vision optical periscopic finder can be designed.

A peep sight magnifying lens is not required on as long a periscope as 15",



• Fig. 3—In small rooms, camera mounted atop periscope viewfinder can be backed into a corner for maximum camera-to-scene distance, and be focused with aid of the finder mounted on tripod as shown here.

since most normal eyes can focus that close and those needing reading glasses can get a pair of spectacle lenses of about  $2\frac{1}{4}$  diopters at the 5 and 10 cent store and fit them over the peep sight holes. The spectacle lenses should be tested by reading fine print at the image distance of the finder built.

To adopt this finder for viewing scenes backwards over the shoulder when the camera is backed against a wall, or when taking unobtrusive candid shots behind one, it requires another peep sight and a peep sight mirror located



on the forward side. But, since in such an arrangement the upper and lower mirrors accumulate their reversals instead of canceling, and since the scene is  $180^\circ$  from the viewing point, we see an inverted and reversed image through the finder. This image can be righted by means of four reflections in a set of prisms; however, an easier way to do this is to substitute a positive lens (or lens system) of short focal length for the negative lens, thereby resulting in a double inversion and reversal of the image. A double lens system is preferred to a single lens to reduce distortion and obtain a short focal length.

Figures 4 and 5 indicate approximately the elements of focal lengths, diameter of lenses, size of mirrors and prisms, and length of system, considered in the design of the two types of periscope finders discussed above.

For simplicity in the diagrams the nodal spaces are ignored; the eye is assumed to be at an infinite distance from the image; the object is assumed to be at infinite distance from the lenses, and all reflections are regarded as exactly  $90^\circ$ . Focal length of lenses are assumed to be the same as they would have been with the negative and positive elements in contact, and the object taken equal to a diagonal of the field of view of the rectangular picture.

The focal length of the lens (or lens combination) should be less than twice the lens diameter if the angle of the field of view is to cover that of the camera lens, remembering that the diameter of the field of view must be

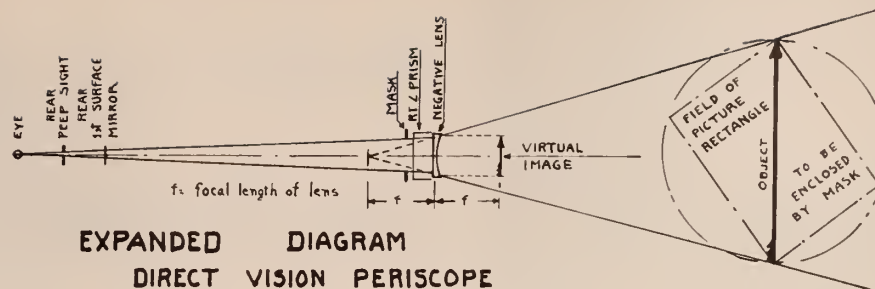


FIG. 4

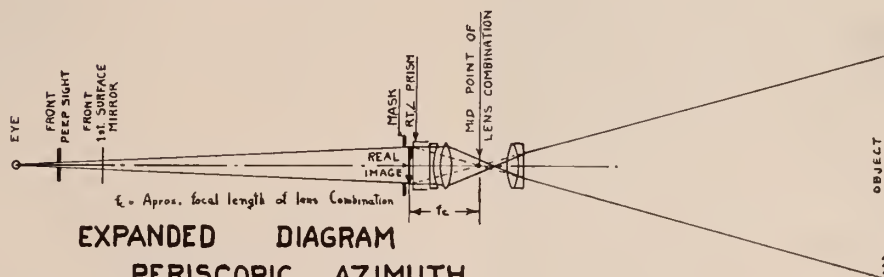


FIG. 5

• Figs. 4 and 5 indicate approximately the elements of focal lengths, diameter of lenses, size of mirrors and the prisms considered in the two types of periscope finders discussed here.

equal or greater than the diagonal of the camera view. The focal length of lens combinations can be calculated by the formula:  $f_c = \frac{f_1 f_2}{f_1 + f_2 - d}$  Where  $f_c$  equals the focal length of the combination,  $f_1$ =focal length of the first lens,  $f_2$ =focal length of the second lens and  $d$ =the separation of the lenses all in the same units of length.

For lenses of the same focal length the separation is usually  $2/3$  the focal length of either; however, in the model

shown in the photographs a smaller separation was used to obtain a shorter focal length. All mirrors should be "first surface" to eliminate double images by reflections from both surfaces. Right angle prisms can be substituted for mirrors, thereby permitting cementing of the lens direct to one surface of the prism and thus simplifying mounting. A mask located in the vicinity of the image can frame the field of view to suit that of the camera and correct for minor misalignments

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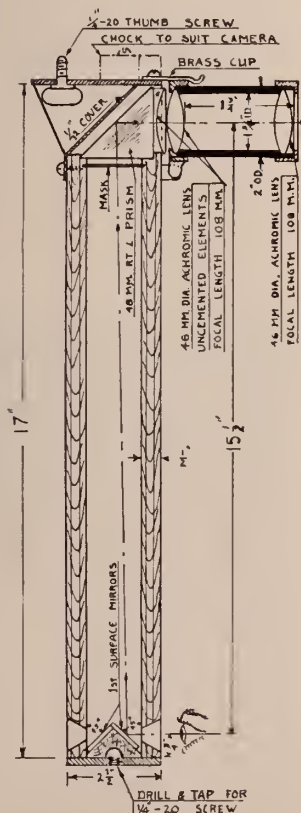


FIG. 7

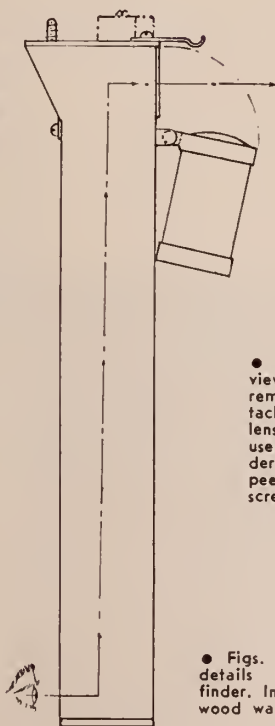


FIG. 8

• Fig. 6 (right) — Closeup view of finder with one side removed. A is base for attaching camera; B, prism; C, lens; D, auxiliary lens unit for use when sighting over shoulder, as shown in Fig. 3; E, peephole; F, recess for tripod screw; and G, cover.

• Figs. 7 and 8—construction details of periscope view-finder. In original model, plywood was used for the case.





# Movie Making Magic for the Beginning Amateur

## How To Do Hollywood's Movie Tricks With Your Cine Camera

B Y W . G . C A R L E T O N



● Stop motion single-frame photography may be combined with upside down camera filming to produce some startling effects in "magic wand" continuities.

### ● For The Beginning Amateur

**H**OLLYWOOD'S movie magic is essentially simple. No matter how mystifying may be the final result on the screen, all movie camera-tricks are based on the use of one or more of half-a-dozen essentially simple principles. All of them are founded on the fact that although the camera cannot lie—intentionally—it can be fooled. A clever cinematographer can make the camera see things in such a way that its mechanically truthful record becomes an actually untruthful result.

These methods of fooling the camera may be conveniently divided into seven groups. First come the basic tricks, done in the camera with little or no special equipment; these usually depend on giving the camera a deceptive viewpoint, or fooling it with filters, distorting screens, mattes, and the like. Second come multiple exposures, in which the same film is run through the camera two, three or more times, each time exposing all or part of the film to a different subject. Third come miniatures, in which the camera is fooled into portraying something, which is actually small, as a far larger object or scene. Fourth come optical tricks, in which mirrors, prisms and supplementary distorting glasses are used to fool the camera's vision. Fifth come the multi-film processes, in which a developed positive film is run through the camera in front of the unexposed film, printing the action or scene already photographed on the positive as an apparently integral part of the real action being filmed.

Sixth is the relatively new projection process, in which a moving or still picture is projected on a translucent screen behind the real action, and is photographed as an apparently natural background to the scene. Seventh and last are the tricks done in printing, both in contact printing and optical printing, by means of traveling mattes, especial optical printer lenses, and the like.

A really surprising number of these tricks can be done with the average home-movie camera. Others can be accomplished passably in 8mm. or 16mm. with the aid of a few simple gadgets. All of them can be done with some of the finer, semi-professional 16mm. equipment now available, if one wishes to go to the trouble of adding to it the accessories used professionally in 35mm., for it can truthfully be said that nothing possible in 35mm. is today beyond the capacities of 16mm. at its best.

It is a good thing to remember that many of the tricks — especially those in the first four groups, were developed back in the days when the best professional, 35mm. cameras were instruments as simple as today's average home-movie camera. A few of these tricks were evolved by venturesome souls who wanted to find out what could be done with their cameras. But most of them

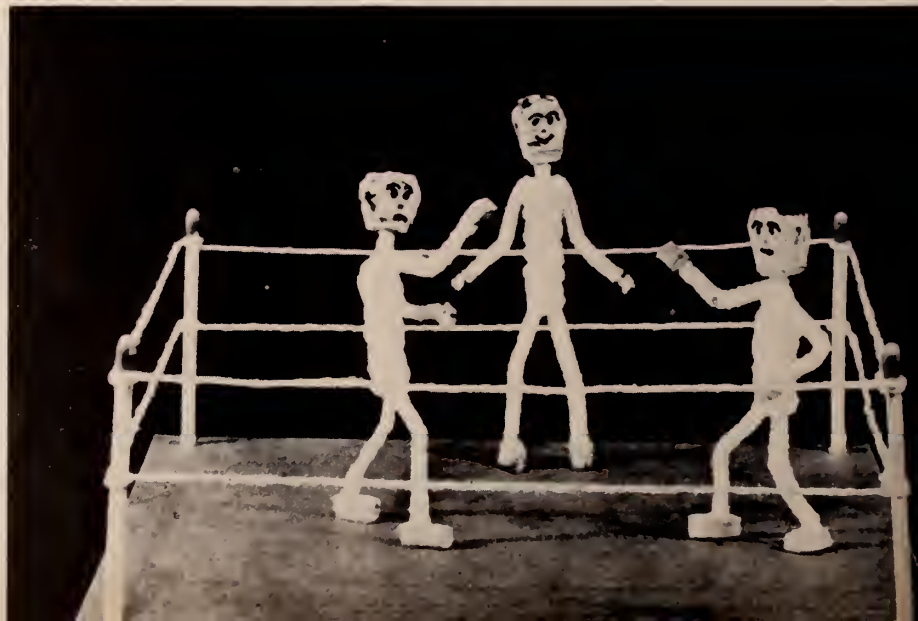
came into being simply because some early-day cameraman was confronted with a story situation which either couldn't be filmed by normal methods, or which would prove more difficult or more expensive to shoot normally than he or his studio could afford.

Back in those days, even the best professionals knew little, if any more, about cinematography than does the amateur of today. His equipment was no further advanced. Today's amateur is in every way better equipped to perform feats of camera magic than were the professionals who originated them. But when he tries it, let him keep two things clearly in mind—that any trick, as a trick, is of very little value unless the story provides a logical reason for it; and that the success of any camera trick depends not so much on the trick itself, but upon how well it is done!

Probably the oldest of movie tricks is reversed action in which everything appears to happen in reverse—people sprint nimbly about backward, airplanes make amazing tail-first landings, divers float gracefully from the water

● Continued on Page 487

● Animation with figures is easily accomplished where the movie camera affords single frame exposures. After the initial exposure, position of each figure is moved one step in the action cycle, then another frame exposed, etc.





# How the History of Metals Was Filmed

Employees Produce Film  
Tracing History Of Metals  
From Prehistoric Times

(REPRINTED COURTESY MILWAUKEE JOURNAL)



● Elliott W. Cooley (left) receives employees' floral presentation from Ampco Metal's general salesmanager Roy Thompson at premiere showing of "Golden Horizons."

A SHAGGY Cro-Magnon man crawls to the top of a rocky promontory and gazes into the distance. The time: 7,000 years ago. The place: somewhere in the world.

History? Well, yes, but more factually, it is one of the opening scenes of "Golden Horizons," a movie filmed by employees of Ampco Metal, Inc., Milwaukee, Wisc. The "Cro-Magnon" really is a heavily disguised Ampco employee—one of the 200 who co-operated in one way or another in this unusual venture.

The film was an ambitious project dreamed up by Elliott W. Cooley, the company's motion picture director. Its scope was designed to cover the discovery of basic metals, the first users, development of trade in the metals, development of alloys and, finally, the growth of the tremendously complex metal industries as we know them today. It was to be used experimentally as an educational film for employees and others—possibly by schools.

Cooley spent nearly a year on research in prehistoric, ancient and modern eras before the camera turned or the switch of a

floodlight was flicked. From the data acquired, he wrote a script and planned the sequence of 12 major settings.

Eldon Wolff of the public museum staff offered his help to verify findings. He also found new source material, drew diagrams, supplied pictures and specimens and designed some of the properties. Eventually he became enthusiastic to the point of supervising historical settings when shooting started.

Once the background work was completed, others swung into the work. Details of the sets were drawn by J. William Gutbrod, an Ampco tool designer. Frank Larratt and George Meyer, Ampco maintenance men, built the sets. Properties for the sets were gathered from everywhere—even to a nanny goat and a burro borrowed from the Washington Park zoo. Local attics and basements were combed. Cooley and others visited antique and costume shops. Pottery was made especially for the production by students at the state teacher's college in Milwaukee. Details for one set—that of an old time laboratory—were borrowed from a south side druggist who had kept the many old bottles and other equipment in his basement.

The Cooleys spent many evenings and weekends designing,

● Continued on Page 485

● Scores of sets, authentic in every detail from data accumulated in extensive research, were constructed within Ampco's factory. At right, Cooley shoots a scene depicting methods in an early day blacksmith shop. Scene below shows Egyptian laborers operating crude drum-like bellows of an early day bronze furnace. Note the infinite detail that went into construction of sets and costuming of actors.

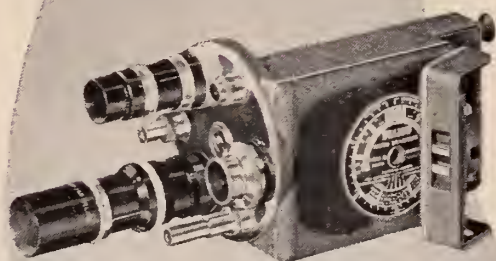
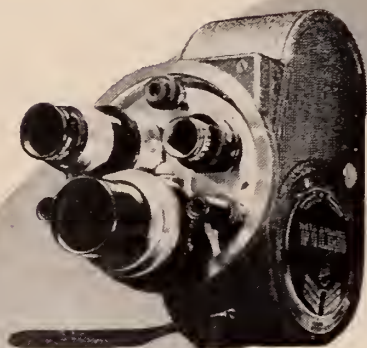






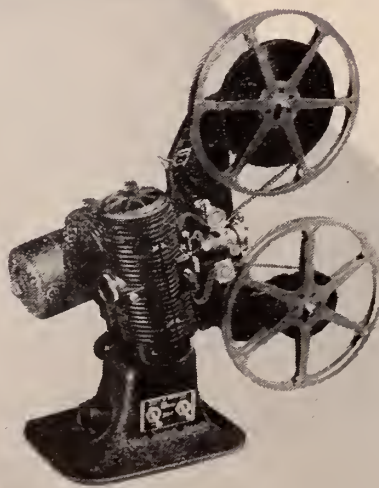
# Parade ... Preview

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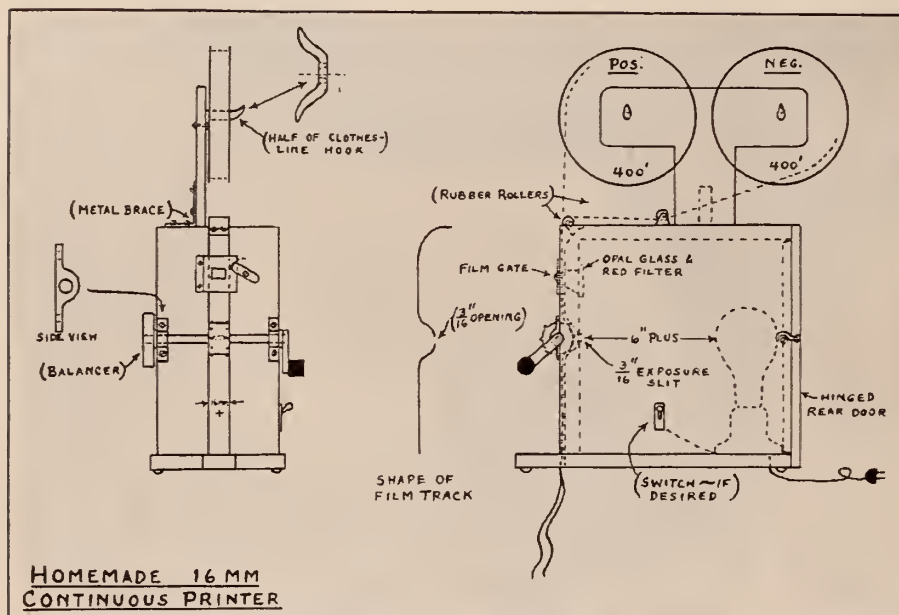


# Bell & Howell



# HOME MOVIES' experimental

## *Ideas for Cine gadgets, tricks and*



### 16mm. Continuous Printer

Sketches above are details for building an efficient duplicating printer for 16mm. films. Main body of the printer is made of sheet metal or heavy plywood. It should be painted flat black inside—the outside, optional. The film track is of 1 3/32" polished brass, curved to fit around the sprocket, about 1 1/16" (or slightly more) clearance being allowed. The track is *very slightly* over 16 millimeters wide, is set back about 1 1/16" and has a small exposure slit at the center. This slit should be at least 1/8" to 3 1/16" high and the width is the full 16mm. picture width. (For sound films, extend it to the edge on one side. A motor would be required for good sound printing.)

The two 400-ft. reel holders are made from a dime store clothesline hook sawed in half and bent at the proper angle. These halves are screwed or bolted to a large "T" made of 1/2" plywood or hardwood.

The negative and positive films are brought (emulsions together) over a small, smooth roller then run through a small film gate which has moderate spring tension and a small window for viewing the negative density just before exposing. Opal glass and a light red or orange filter are placed at the rear of this window. The films then pass to a sprocket at least one inch in diameter and of the solid type—that is, the entire central section of the sprocket

should be smooth and high enough to press the two films together in perfect contact. Also, sprocket must be set into the body of the printer far enough so that the films are held by several sprocket teeth during exposure. This insures steadiness and good contact. In threading, the films are curved a little at the ends so that they will follow the sprocket around. The sprocket teeth must not be too long.

The sprocket shaft holders should be a close fit. The weight, or balancer, is not necessary, but makes turning smoother and steadier. Keep the moving parts oiled, but keep oil away from the film.

A 25 to 50 watt frosted bulb is used for exposing the positive. The center of the bulb should be on a straight line with the exposure slit. No ventilation is needed, as the bulb need not be on long enough to overheat. A hinged rear door is provided. This should be reasonably light-tight.

Change in exposure can be accomplished by rheostat light control or by changing the cranking speed. Since the motion of the film is continuous, no feed sprockets are required.—Walter W. Light.

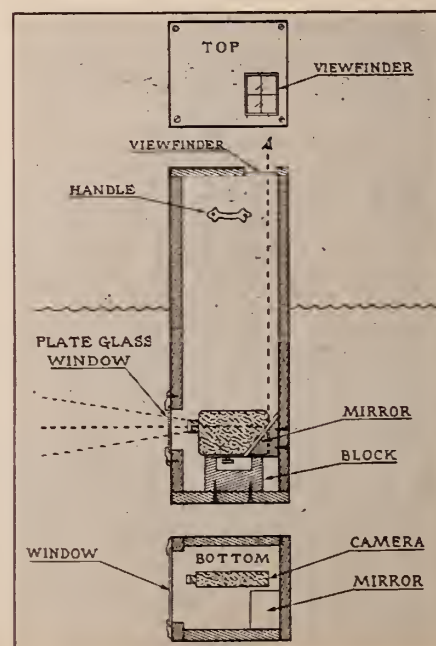
### For Underwater Shooting

Shooting marine life and aquatic action under water can be achieved through use of a simple watertight box or camera tube such as shown at right.

Make a long, narrow wooden box, long enough to reach the desired depth, and rather more than large enough to hold your camera. Provide an ample-sized plate-glass window through which to shoot, and whatever type of mechanical or electrical remote-control gadget is best adapted to starting and stopping your particular camera from a distance. Provide a large, frame-type finder that can be seen more easily from the top of the tube.

For this, make the window at the bottom of the camera-box at least twice as large as is otherwise necessary. Put the camera in place, and beside it place a fair-sized mirror, tipped backward so it reflects an image of what is visible through the window to you at the top of the box.

Do this *before* you have put the back panel onto the box. Now, checking each step by sighting through the lens and ground-glass, if your camera permits such focusing, mark off on that part of the window in front of the mirror an area which, when seen from above through the mirror, coincides with the field shown in the finder. Mark this off with strips of black friction tape fixed to the inside of the window. Be sure, of course, that this tape doesn't crowd over into that part of the window through which the camera shoots, so it would get into the picture. Then finish assembling your camera-tube, putting the back panel into place. Now





# cine workshop

## shortcuts contributed by readers

when you look down the tube, you will see in the mirror the image of what your lens is filming, outlined in the square of black tape.

To facilitate mounting and demounting of camera, make bottom of tube removable. Provide a watertight gasket of live rubber and secure bottom in place with wood screws or wing nuts and bolts as desired.—Ray Fernstrom, Hollywood, Calif.

### Film Storage Cabinet

A serviceable film storage cabinet for home workshop or projection room is pictured below. Built of 1" pine, the case accommodates thirteen reels of film. The removable shelves are made of 1/4" plywood. A simple cupboard catch secures the door when closed.

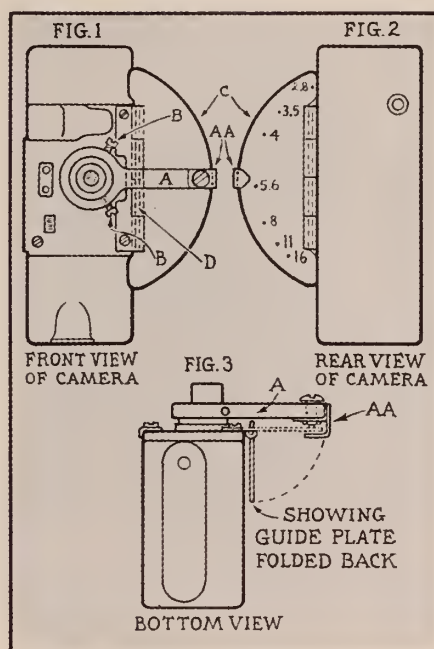
After constructing and finishing this



cabinet, I hung it on the wall in a corner of the workshop in which I keep my home movie equipment. It furnishes safe, clean storage for all my films.—A. R. Bowen, Denver, Colo.

### Fading Device

Diagrams above show an improvement of the iris diaphragm control as a means of making fades. Although pictured to apply to the Filmo "8," it is applicable to other makes of 8mm. and



16mm. cameras. As may be seen, gadget provides for a scale or guide plate which may be observed from back of camera to determine the range of movement of the iris control in effecting a fade. Tip of control handle extends around edge of plate acting as a pointer.

A feature is that it may be left attached to camera. It may be folded as shown in Fig. 3 to permit placing camera in case after use. Gadget consists of two parts: The iris control handle (A) and the guide plate (C). Control handle may be made of plastic, wood or

fiber. The two set screws (B) secure it firmly to iris diaphragm ring of lens. Fastened to end of handle is the pointer (AA) which extends around edge of guide plate to form the pointer.

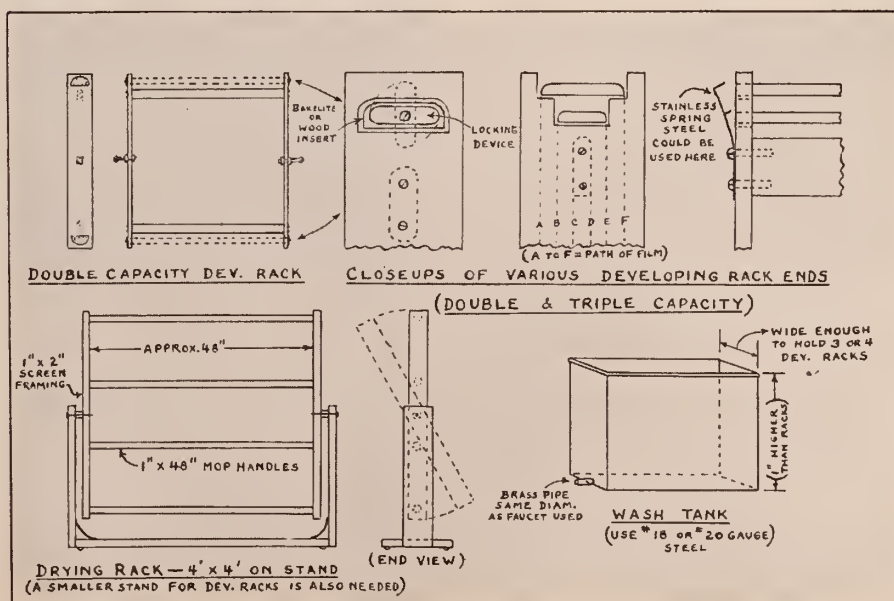
Guide plate is made from 23-gauge metal and soldered to a section of piano hinge (D) which is attached to camera case by means of screws replacing those already in camera case. In use, the control handle is set at closed position of lens to begin fade and moved to open lens to pre-determined f/stop to make a fadein. Fadeouts are made in the opposite manner.—W. R. Kalberg.

### Home Processing Outfit

The diagrams below are for building a simple home developing outfit. Extra large capacity is provided for in a small rack by the unique design which provides for multiple wrapping of film as shown at "A, B, C, D, E, and F" in the sketch. The racks can be made with sheet metal sides and half-round wood inserts waxed or well-coated with acid-proof paint; or radio bakelite sheets 3/16 inch and 1/4 inch thick can be cut up and used as shown in the upper right-hand detail drawings. The writer has a small bakelite rack on this principle that just fits standard 8x10-inch trays—the capacity is just over 50-foot 16mm. Film ends are fastened with waterproof adhesive tape.

Film is wrapped on the central section, the two half-round wood inserts

• Continued on Page 499





# Closeups

★

**BUDDY HANCOCK**, for past 15 years head of sound effects department of Columbia Pictures' studio in Hollywood, resigned October 1st to head his own company that will produce 16mm. industrial films. Bringing to the 16mm. field a broad knowledge of professional motion picture production, Hancock will draw upon Hollywood's extensive source of motion picture technicians for his production staff. Business headquarters will be in the Telefilm Building on Hollywood Boulevard.

★

**ED DREWS**, long associated with Eastman Kodak's Kodachrome processing laboratories in Hollywood, left for Mexico on November 20th to film material in 16mm. Kodachrome for a series of travel and educational pictures. A former resident of Mexico with extensive knowledge of the language, the country and its people, Drews plans to concentrate on subject material which heretofore has escaped 16mm. cameramen there.

★

**ED FINNEY**, 6525 Sunset Blvd., Hollywood, independent producer of 16mm. films, is in the market for 16mm. Kodachrome footage made of any of the forest and brush fires which recently swept various sections of Southern California. Amateurs who succeeded in filming any of these conflagrations can find a market for their films, providing they are of acceptable quality, by communicating with Mr. Finney.

★

**TWO NEW** 16mm. specialists have joined the staff of Telefilm Studios in Hollywood, according to Joseph A. Thomas, president. They are Allen Childs, new head of the color department in charge of all duplicating, who came from Walt Disney Studios where he worked for three years, and Lloyd Christiansen, well-known in the 16mm. field as a research engineer, whose contributions to the narrow measure film industry have been nationally adopted.

★

**EASTMAN KODAK COMPANY** plans to manufacture professional 16mm. equip-

• Continued on Page 500



• Filming money transactions between Chinese and Tibetans in wartime horse purchasing deals was but one of many interesting experiences had by Signal Corps cinematographer Ray Lawless of Brooklyn, N. Y. Note Bell & Howell camera; also bales of currency.

## Tomorrow's Professional 16mm. Cameramen

★ IN THE WELTER of war there were developed hundreds of cinematographers who shortly will be looking forward to continuing their movie making career in civilian life. Immediately we entered the war, the army Signal Corps set about to expand its motion picture production facilities. There was an immediate need for hundreds of capable motion picture cameramen. Few were available. A special invitation was tendered qualified movie amateurs to enlist in the Signal Corps and receive specialized training in cinematography in Hollywood under the guidance of the studios' leading cameramen, along with other enlistees. At the end of the training period, some of these men were assigned to training film production units in the United States while others were sent overseas for combat filming.

With the possible exception of Russia and Russian-held territory, where American cinematographers were not admitted, Signal Corps cameramen have seen action in practically every country on the globe, shooting from battleships, planes and land. Gaining a cinematographic education never paralleled except, perhaps, by roving newsreel cameramen, the Signal Corps photographers will come out of this war with the soundest filming experience of any group of 16mm. motion picture photographers.

Typical of the cameramen who have contributed so much to the Signal Corps production of 16mm. films and from among whom will

• Continued on Page 499





• Monogram Pictures employs every facility used in their 35mm. productions, except the camera which is 16mm., in producing its 16mm. industrial films.

★ HARRY D. Donahue of Monogram Pictures Corporation reports that this 35mm. film company is expanding its commercial division and will undertake full-scale production of 16mm. industrial motion pictures.

This disclosure comes on the heels of Monogram's completion of its initial venture in 16mm. industrials, *Fashion Horizons*. The Monogram executive stated that the success enjoyed by this film has prompted the 35mm. studio to permanently enter the 16mm. commer-

## Major Hollywood Studios Entering Sixteen Millimeter Film Field

cial film field. Its activities in the realm of business films will be under the supervision of Donahue and will be handled by a separate division of Monogram Pictures Corporation.

Under this arrangement, Donahue pointed out, all 16mm. business productions made by Monogram will have the physical and technical resources of the company behind them, including Monogram's studio facilities, lighting and mechanical equipment, research workers, and cameramen. In the line of talent, the studio will offer professional screen writers for preparation of script material, recognized musical directors, and actors. Donahue, however, pointed out that although the 16mm. business films will be under the supervision of Monogram's commercial division, this does not mean that these industrial productions will be segregated from the studio's activities. Instead, he said, all the equipment facilities and talent controlled by Monogram are available for use in the business films.

Monogram is not the first Hollywood 35mm. film company to show interest in the 16mm. industrial picture field. Numerous major theatrical film producers are eyeing the business motion picture field, with Warner Brothers reportedly laying plans now for a full invasion of the 16mm. realm scheduled for the first of the year.

However, indications are that Mono-



• Planet Pictures on location for their second 16mm. feature film in color.

## Planet Shooting 2nd Feature in 16mm.

★ INDICATIVE of the response with which its initial 16mm. color feature film, "Jeep Herders," is being received, Planet Pictures, Inc., of Hollywood has begun production on its second major

16mm. Kodachrome feature, "Detour To Danger."

According to Richard Talmadge and Harvey Parry, co-directors and pro-

• Continued on Page 497

• Continued on Page 498



# NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches

★ Latest 16mm. and 8mm. Films for Home Movie Projectors



**Jeep Herders**, 16mm. color and sound feature, never released in 35mm., is an action packed story of a young army corporal who returns home from service to find his father's ranch run down and the cattle endangered from sabotaged oil-soaked lands. Sensing trouble ahead, the soldier summons his G.I. pals who arrive in jeeps and motorcycles and by parachute. They round up the cattle while the oil racketeers plunder the ranch. A quick radio SOS to the jeep brings the soldier and his pals to the rescue. Plenty of action ensues with the racketeers subdued and jailed in the end. Screening time is 47 minutes. Distribution is by Planet Pictures, 5476 Sunset Blvd., Hollywood, Calif.



**Let's All Sing Together** is a series of community sing films totaling 4 one-reel subjects. Each subject comprises several songs which are presented on the screen in both animation and the old lantern slide idea. Contents of reels are as follows: Reel 1: Bicycle Built for Two, Old MacDonald Had a Farm, Home on the Range, and Alouette; Reel 2: Oh, Susanna, Carry on, Shortnin' Bread and Pack Up Your Troubles; Reel 3: Golden Wedding Day, The

More We Get Together, The Daring Young Man on the Flying Trapeze, and Carry On; and Reel 4: My Wild Irish Rose, En Rouland Ma Boule, My Darling Clementine, and I've Got Sixpence.

Subjects screen for approximately 11 minutes each. Distribution is by the Walter O. Gutlohn division of I.T.&T., 25 West 45th St., New York City.



**Hometown, U.S.A.**, is an engrossingly human story of everyday life in a typical American town—your town and mine, as it is and as we want it to be. Excellently directed, photographed and narrated, here is a rare, thought-provoking and cheerful subject film for discussion by all age groups. It was reviewed pictorially at considerable length recently in a national picture magazine. Subject screens for 20 minutes and is available in either color or monochrome, for rent or for outright sale. Color prints sell for \$150.00, rent for \$5.00; black and white sell for \$75.00, rent for \$3.00. Available from Bell & Howell Filmosound Library, 1801 Larchmont, Chicago, Ill.

## "HOW TO OPERATE A 16mm. SOUND PROJECTOR"

- A concise fully illustrated booklet that is just the manual to place in hands of the beginner-projectionist. Illustrates and describes how to set up, thread, run and care for all makes of sound projectors. Available at special quantity rates to schools, church organization, film libraries, etc.

**VER HALEN PUBLICATIONS**  
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Hollywood, Calif.



**Thy Will Be Done**, is a religious subject produced by Cathedral Films, Inc., and released in 16mm. The story concerns a missionary and his wife and a missionary doctor, and their experiences in a Chinese village during a cholera epidemic. The wife is stricken and dies because of lack of medical supplies. The doctor returns to the United States for supplies and in his absence, the missionary is confronted by the village elders who have decided to return to paganism. The doctor returns in time to save the village and return the natives to christianity. Screening time 26 minutes. Distribution is by Cathedral Films, Hollywood, Calif.



**Coral And Its Creatures** was produced in Australia and is one of several nature subjects now being distributed in this country by the Australian government. A one-reel subject screening for 10 minutes, it pictures the under-seas life on a Pacific coral reef. It shows all types of gorgeous tropical fish and features rare microscopic studies of coral polyps, the architects of coral reefs. Subject is available from Bell & Howell Filmosound Library, 1801 Larchmont, Chicago, Ill. New prints are \$30.00 each. Library prints may be rented for \$1.50.



## Filming the History of Metals

• Continued from Page 477

dying and making costumes. Hundreds of telephone calls had to be made because wartime restrictions had made materials scarce. Finally, the physical properties were in readiness. There then was the problem of finding actors. But it wasn't too difficult since it was largely a matter of casting as to size and facial characteristics. So, as each set was erected, Cooley and Evan Teeter, the plant training director, would walk through the plant on a casting tour.

"One time we'd find a fellow at a lathe that would make a perfect Hittite type," Cooley explained. "Then we found a young girl for another scene in the filing room." All of the employees selected were eager to take part, but that posed another problem. The shooting schedule had to be integrated with working hours since work on war material could not be halted. As a result, most of the filming was done at night—ofttimes far into the night. The filming alone required six months.

There were 35 character actors in the historical scenes and 150 in the shots of the shops. The makeup and dress of the former was supervised by Mrs. Cooley, who has had 18 years experience in that field. She was assisted in this work by Bill Schurrell, a foreman in the inspection department. One group of employee-actors let their beards grow for a week or so to obtain the desired effect of realism. Three of the characters required over-all body makeup and beards. Work on their makeup would start at 6:30 p. m. They would be ready for the camera by 11 p. m.

A few of the actors were selected because they had some stage or practical experience. For example, the ironmaster in one scene actually is a blacksmith in the Ampco shop. However, training in acting was not considered necessary. Cooley said he preferred to do the training himself.

The actors maintained complete composure, despite their lack of experience, while lighting was set up and footage actually shot—this despite the fact that the sets were erected at one end of a huge plant shop and set visitors frequently included fellow employees taking a moment of rest. In all there were 299 scenes in the picture, most of them shot within the Ampco plant.

There were some problems, of course. For example, the nanny goat was prepared to lapse into motherhood at any moment and the constant question was posed as to who would win—nature or Cooley and his camera. Cooley won. Then there was old Adolph Oestreich from the shop. He played the part of one of the ancient traders. He wasn't

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so sure he'd like the lipstick makeup—it was the "first time," he explained—but after some persuasion, the difficulty was surmounted. The spirit of co-operation was found all around.

James Neidhoefer, research chemist, hated to neglect his laboratory but he willingly took the part of a Hittite metal worker; Herman Kreuger, cast as a scantily clothed Egyptian, thought it was "fun," but admitted a momentary hesitation; George McCann, time study engineer, played another Hittite soldier and confessed weariness at the fact one scene was rehearsed and rehearsed. In all, nine hours were spent in shooting the scene which appears on the screen in the space of less than a min-

ute. Geri Illing, stenographer, played an important part and thus realized a long-burning ambition to become an actress.

So it was—the actors came from the office, the tool room and the shop. They worked hard, and thanks to Cooley's patience and consideration, all accomplished remarkable results.

"Golden Horizons," in 16mm. color and sound, is the third production by Ampco's film unit, the others being "An Invitation from Ampco" and "Ampco Metal—The Metal Without An Equal." These were produced in 1940 and 1942 respectively. The company will offer "Golden Horizons" on a broad national basis to technical groups, also

to colleges and other technical schools.

In planning the film, according to Evan Teeter who aided in the production, Mr. Cooley established as his primary objective the creation of a film that would appeal to all types of audiences. He believed that the prime requisite of any film was, first, the winning of goodwill for the film itself. It was Cooley's purpose to produce a picture that would bring entertainment, information and education equally to a schoolboy, housewife or technical man. His aim was to send audiences home so favorably impressed with the film they would remember its theme and title and, in remembering, become keenly aware of the industry that made it possible;



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for this reason, no credit titles were used in the picture. The name of Ampco is not mentioned in the narration until over a third of the picture is shown, and then only casually in a scene showing a telephone operator answering a call.

Since completion of the picture, Mr. Cooley has left the Ampco organization and at present is planning to enter the commercial film production field on his own. His extensive activities as a 16mm. filmer climaxed by the production of "Golden Horizons," augurs well for the success of his new venture.

## Movie Making Magic . . .

• Continued from Page 476

up to the springboard, and drinks pour back from the glass up into the bottle.

The professionals once achieved such trick effects by the simple expedient of cranking the camera backward, so that the action photographed first was projected last, and the real end of the scene went through the projector first. Not many of today's spring-driven home-movie cameras lend themselves well to this backward operation; but there is a trick which will get the same effect.

Simply turn the camera upside-down when you shoot. Then when the film comes back from the processing laboratory, cut that particular scene out, and replace it in the reel right-side up—turned end for end. This gets precisely the same effect as though the scene had been shot with the camera actually running in reverse.

If much of this back-up-motion is to be filmed, it's very handy to have a special upside-down gadget to hold the camera inverted on your tripod. All that is needed for this is a C-shaped bracket of strap iron or wood. One end carries a standard 1/4-inch threaded socket to fit the tripod-screw; the other carries a 1/4-inch bolt to screw into the camera's tripod-socket.

One of the most useful ways to use this trick of reversed motion is in making Halloween films. The usual festivities of this haunted holiday lend themselves remarkably well to camera magic. For instance, in a sequence of a child bobbing for apples in the washtub, you could show it gradually emptying as though the child were drinking the water, thus to empty tub so he can more easily capture the apple. This of course would be photographed with the camera upside-down, beginning with an empty tub, and letting the water run into it, but have hose out of camera view. When the film is cut into the sequence in its correctly reversed order, the effect will be that the tub magically empties itself.

(Cont'd. on Pg. 488)

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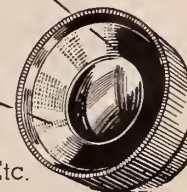
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Reverse motion can be used, too, to film many types of action which could not conceivably be filmed normally, but which would be either difficult or dangerous to do that way. For instance, if your picture calls for a fight and you want some close shots of the deciding wallops, reverse motion will get them without endangering your hero's manly chin. Turn the camera upside-down and then film the punch with the action itself in reverse. Begin with the receiver's head bent well back, and his opponent's glove in position on his chin. Then both hand and head move forward to a more normal attitude; the head stops there, but the hand jerks quickly on out of the frame. When the scene is turned end-for-end, it gives the effect of a potent wallop connecting, even to the way the receiver's head snaps back from the blow.

Another classic example of what can be done this way is the knife-thrower trick. On the screen it's really quite thrilling to see some one you know is not at all handy with flying cutlery step up and neatly outline the figure of his partner, standing in front of the target-board, with deftly-hurled knives. Its easy to do, too. Begin by making some strictly normal close shots of the "knife-thrower" flinging his knives or hatchets. It is best to get these from front and side angles; and always avoid angles which might show that he's throwing his hardware with no actual target!

Next, turn the camera upside-down and make the close-ups and long-shots of the knives "landing" in the target. Begin by planting the knives in the board outlining the partner's figure. Stick them in just firmly enough to remain in place, but loose enough so the slightest tug will dislodge them. When you want a knife to "land," simply jerk it out of the board by means of a piece of fine, black cord attached to the handle. The upside-down camera will do the rest. An auto accident can be faked by having the person lie on the ground against the front wheels of an auto and have auto back away as he gets up.

In passing, it is only fair to mention that these tricks work better in 16mm. than in 8mm., since the smaller film, when ready for projection, has but one row of sprocket-holes, and in reversing the film end-for-end it is necessary to turn the emulsion side away from lens, which not only reverses right and left in the projected picture, but throws the picture out of focus on the screen.

An equally simple trick is stopping the camera to produce appearances, disappearances, and the like. For this, a tripod *must* be used. Also, it is important to select a background in which there is little, if any motion, and to have actors who can hold a given position

perfectly still during the interval the camera is stopped.

Putting this trick into practice is simplicity itself. The scene is filmed quite normally up to the point where you want a given person or object to appear or vanish. As the camera is stopped, call "Hold it" to the actors, so that they'll "freeze" in their positions. Then, in the case of a disappearance, remove whatever it is that is supposed to vanish. After that, continue the scene as if no interruption had taken place. With modern home-movie cameras, which stop automatically with the shutter closed, there won't even be a light frame to indicate when the camera stopped.

To produce the effect of a magical appearance, just do this trick the other way: instead of taking something out while the camera is stopped, put something into the scene.

There are lots of uses for this trick. For instance, it is the easiest possible way to duplicate the tricks of a stage (or fairy-tale) magician without having to call in a real sleight of hand artist. A Christmas feast can be shown assembling magically on the table by simply shooting a few frames of the bare table, stopping the camera, putting on the table-cloth, shooting a few more frames, stopping, putting on the dishes, etc., until at last the board is spread, all ready to eat. And for those who have children, an entire little scenario could be written around this trick, with one child finding a fairy wand and using it to perform the magic so dear to the hearts of childhood.

## Filming Guatemala . . .

• Continued from Page 471

One must make inquiry in the villages to learn where this primitive handcraft is carried on, for it is rapidly passing and being replaced by more modern and rapid devices such as the treadle loom and, the small weaving industries in the larger towns. It will pay to engage an interpreter, well known about the village, and a little largess will go a long way toward getting a good movie sequence on the weaving process. Once the ice is broken one will find the people very friendly. Be sure to include some interesting angles, such as a shot through the threads of the loom with the camera facing the weaver; also a closeup of deft fingers flying back and forth, weaving the intricate design solely from memory.

As a fitting climax to the sequence, proceed to the market place and ask permission to photograph a variety of the finished textiles in closeups. There is the very interesting dyeing process



of the yarns to be filmed, before weaving too. Also the spinning of yarn and the weaving by means of the foot operated treadle looms, introduced at the time of the Spanish conquest. Unfortunately this heavier apparatus is generally found operating in the interior darkness of heavy adobe walled houses—too dark for good pictures. This difficulty can be overcome, though, by persuading one of the family members to move the apparatus outside in the sunlight for a few centavos. Sometimes enough light can be secured by means of sunlight reflectors, or by use of artificial light. Strange as it may seem, many of these small villages boast electricity in the homes. With the aid of a few extension cords and photofloods, dark interiors can actually be photographed with type B Kodachrome.

The open markets in the villages along the way are the most tempting scenes for movie making. Here, for a day or two at a time, natives in their gaudy, colorful attire in town from the many surrounding communities, meet to buy and sell, visit, socialize and carrying on their daily living right in the open plaza of the town. Some prepare their meals there, others care for the young children invariably carried around in shawls on the back of the mother.

In a short time most natives become accustomed to the camera of the tourist, but off the main road one still meets with the superstitious mother who, believing the camera has an evil eye, will cover the head of her child with a woolen cap and turn away herself to avoid the supposed spell cast by the camera. It is often impossible even with coins to get permission to photograph; in fact, such attempts might even make them more self-conscious and reluctant. We found a good way to unobtrusively photograph such reluctant subjects was to work with an assistant. The assistant would purposely take a position with his back to the subject while the filmer would face him in conversation with the camera inconspicuously concealed, watching for the opportune moment to shoot over his shoulder.

One of the most popular sites in all Guatemala for movie making is the hill town of Chichicastenango, especially on their Thursday and Sunday market days. Here, in front of and within the principal Christian Church of the town, is still carried on a most interesting semi-pagan rite—the burning of native copal incense and the prayerful offering within the church. A large open air stone brazier on the steps in front of the church contains the lighted fire from which the men participating in the ritual light their crude hand made copal burning censers. Clouds of dense smoke swirl upward and envelope the

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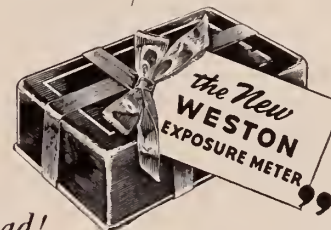
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whole scene in an uncanny aura of mys-  
tery as these solemn faced Indians pro-  
ceed with their ritual.

Although they dislike the sacrilegious  
intrusion of the movie camera into  
the church, exterior scenes can be photo-  
graphed from some distance using a tele-  
photo lens. Because of several unpleasant  
affairs resulting from too aggressive in-  
trusion by tourists in the past, there is  
now a local regulation forbidding the  
use of cameras in close proximity to the  
church.

Inside the church the most interest-  
ing part of the ritual takes place. The  
worshippers enter the great doorway  
on bended knees, swinging incense  
burners, swaying their bodies and  
mumbling unintelligible words in re-  
ligious fervor. Others light candles and  
place them on the stone floor, giving  
a mysterious, almost supernatural, glow  
to the dark interior, now heavy with  
the pungent odor of incense. Patterns  
of pine needles and flower petals are  
worked out on the floor in mysterious  
designs by the natives. The scene and  
atmosphere carries one back into the  
pagan past before the coming of the  
white man. Although the interior rituals  
have been recorded in motion pictures,  
it is most difficult to photograph be-  
cause of the lack of light. We secured  
sequences of it on very fast panchro-  
matic film which we later printed on  
flame-red stock to harmonize with our  
Kodachrome film.

Each town in Guatemala has particu-  
lar fiesta days in addition to the regular  
Easter, pre-Lent, Christmas and other  
holidays. Most guide books on Guate-  
mala list these and the tourist can thus  
schedule his visit in a community to  
coincide with one of these colorful  
celebrations. Such an event offers un-  
limited opportunity to photograph the  
people in their merry-making. The  
dances, especially, are interesting and  
colorful. Some of the festivals date  
their origin long before the days of  
Conquest, are weird affairs with elab-  
orate costumes and carved wooden  
masks. Totonicapan is the most noted  
mask-making center and the local mask  
shops are well worth the visit. Indeed,  
here is an excellent place to arrange  
for a special "dress rehearsal" under  
ideal conditions not too often encoun-  
tered in the crowds of fiesta days. For  
a few centavos one can easily arrange  
with the manager of the shop to per-  
suade one or two natives to don cos-  
tumes and masks and thus afford op-  
portunity for closer study in closeup  
photography.

The shores of Lake Atitlan, on the  
way to Guatemala City, offers one of  
the scenic high spots in the whole coun-  
try for movie making. The beauty of  
the deep blue waters of this lake sur-  
rounded by mountainous volcanic peaks  
is beyond description, while around the

shores are situated twelve distinctly  
different Indian villages each named  
after one of the twelve Christian apos-  
tles. Most of these villages can only  
be reached by boats that ply regularly  
from shore to shore, but each particular  
location is worth several days visit.  
There are quaint but good hotels along  
the highway that follows the shores of  
the lake, and many landings nearby.

In the villages of San Pedro, San  
Miguel, Santo Tomas and others, one  
can find material for complete home  
movie stories—the colorful markets,  
fisherfolk, crafts and home life, all  
highlighted by the native costumes  
abundant in riotous color. With vol-  
canic, and mountainous backdrops these  
lakeside villages are the movie maker's  
paradise. And almost invariably there  
is bright sunshine every day. The deep-  
blue skies, characteristic of these high  
altitudes, with opalescent cloud masses  
floating across the distant peaks are the  
perfection of the color filmer's dreams.

Just before reaching the modern  
capitol of Guatemala City, one arrives  
at Antigua, site of the ancient Guate-  
malan capitol wrecked by earthquake  
in the 18th Century, but whose ruins  
are well preserved, a record of the sheer  
grandeur of Spanish colonial days.  
Thousands of feet of film have been  
exposed on the site of these magnificent  
ruins of old churches, monasteries,  
public buildings and private palaces of  
the lords of the Spanish days, yet there  
are still endless opportunities to register  
with movies new aspects of this seem-  
ingly static subject.

Finally you will come to Guatemala  
City with its ultra-modernity in start-  
ling contrast with the primitive pic-  
turesqueness of the Indian hill country.  
One should strive to accent this con-  
trast which is one of the keynotes of  
the whole country. The very modern-  
istic buildings offer unusual opportu-  
nity to create dramatic effects. One can  
depend upon the sunlight almost every  
day in Guatemala, even during the rainy  
season which is our summer. In fact,  
the rainy season is really to be pre-  
ferred, for then there is not the dust  
haze in the air. The skies are clear and  
blue with pearly white nebulous clouds  
all summer long. There only remains  
the selection of the time of day to bring  
out the lighting effects one desires. Get  
shots also of the modernly dressed civil-  
ians on the streets of the capitol, even  
though it may seem commonplace to  
you, in order to contrast the people as  
well as the architecture of the capitol  
with the back country.

One of the finest spectacles in Guate-  
mala City is the great religious pro-  
cession during Holy Week before  
Easter. In this striking ritual scores of  
monks and acolytes dressed in black  
carry enormous statues from the cathe-  
dral around the streets on their shoul-



ders, while others constantly swing the incense burners used by the church in its modern day worship. Here again one is offered splendid opportunity to contrast the lesser religious processions encountered along the highways and byways.

Guatemala—every foot of it—offers endless opportunities for the imaginative filmer. For the naturalist, interesting subjects are abundant; for the historian, material is inexhaustible; and for the movie maker with a desire only to make unusual and colorful movies, it is paradise! But don't come hoping to film it all in pot shot fashion on a week-end excursion. No, it takes time and careful planning and a little advance exploration in this land of manana to get it fully on film.

## 1945 Contest Winners . . .

award for photography. Editing and titling are also tops. The story, recounted at length in the August issue, concerns the activities of a soldier home on furlough; how friends and his best girl intervene to upset plans to spend the furlough at home with his folks. The fine, human interest story was carefully scripted, directed and enacted, and stars Burnwood's son in the title role.

Trophies also were awarded winners whose films placed first, second and third in the Scenario, Family Films and Documentary classes, with special certificates going to those whose films were accorded honorable mention. Other Trophies were awarded for outstanding achievement in photography, editing, titling and sound.

Winners in the various classes are as follows:

### Scenario Class

1st place: *The Farmer's Daughter*, 400 feet 16mm. Kodachrome, by Clarence N. Aldrich, Long Beach, Calif.

2nd place: *Day Dreaming*, 175 feet 16mm. black and white, by Mrs. Edith Kerwin, Jamesburg, New Jersey.

3rd place: *Local Boy Makes Good*, 300 feet 8mm. black and white, by Fresno Movie Club and R. C. Denny, Fresno, Calif.

### Family Films Class

1st place: *Ginger*, 200 feet 8mm. Kodachrome, by Mr. and Mrs. Ryne Zimmerman, Milwaukee, Wisc.

2nd place: *Heckled Holiday*, 200 feet 8mm. Kodachrome, by Lon Wadman, St. Louis, Mo.

3rd place: *Vacation Widow*, 150 feet 8mm. black and white, by Merwyn C. Gill, Los Angeles, Calif.

### Documentary Class

1st place: *Cavalade of America*, 1500 feet 16mm. Kodachrome, by Har-

• Continued on Page 493

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## News Parade of the Year 1945

Motion Pictures Of The Year's Historical  
Highlights Available For Home Projectors

★ EUGENE W. Castle, who originated the "News Parade of the Year" back in 1937, recently said that the annual task of selecting and editing material for this one reel review of world events became difficult with the outbreak of war in Europe. But when the United States got into the struggle, the problems of the job were multiplied many times over. The swift expansion of the American Army and Navy and their early contributions to the global struggle began to make big things happen in 1942. "In this current year," said Mr. Castle, "our fighting forces piled up front-page headlines of achievements and of events stemming from those achievements, until it seemed that our News Parade of 1945 might have to be projected a dozen or more times before its story could be completely grasped."

Evidence of its broad coverage of the year's news is seen in the brief announcement of its contents which was released a full month before the home movie was due to be finally edited and ready for printing in 16mm. and 8mm. editions. The News Parade of the Year 1945 covers outstanding events leading to, and resulting from, the ending of hostilities in both Europe and Asia, with emphasis upon historic postwar develop-

ments. Castle's editors report there will be dramatic contrast in the tragic event of President Roosevelt's passing and the wild joy of tens of thousands of soldiers coming home at last from battle areas. Startling scenes showing the actual effect of the two atomic bombs dropped on Japanese cities will be seen as well as historic moments in Tokyo, when MacArthur's army occupied the Jap homeland. All the notorious Axis war criminals in the news and in the none-too-gentle hands of Allied authorities are to be seen. And by contrast the film will review events incident to the liberation of peoples long-oppressed by Germany and Japan.

Other chapters in Castle's ninth annual News Parade of the Year are to include "now-it-can-be-revealed" developments high on the list of top secrets during the war. The reel will be a fast-moving and exciting experience for all who see it as well as a "must" for the thousands of collectors who regularly add this Castle Film to their own home film libraries. Photographic dealers, late this month, will have Castle Films' News Parade of the Year 1945 in two 8mm. lengths and three 16mm. lengths including a sound-on-film edition.



## 1945 Winners

• Continued from Page 491

ley H. Bixler, Schenectady, N. Y.

2nd place: *Old France In Modern Quebec*, 1100 feet 16mm. Kodachrome, by Elmer Albinson, Minneapolis, Minn.

3rd place: *Worth Scouting For*, 400 feet 8mm. Kodachrome, by Al Morton, Salt Lake City, Utah.

### Honorable Mention

*A Day To Remember*, 300 feet 16mm. Kodachrome, by Joseph Wallikas, Binghamton, N. Y.

*A Major Investment*, 80 feet 8mm. Kodachrome, by Ralph E. Richards, San Jose, Calif.

*Cardinals*, 400 feet 16mm. Kodachrome, by Mrs. Warner Seely, Cleveland, Ohio.

*Christmas At Our House*, 300 feet 8mm. Kodachrome, by Wm. Harris, Rosemead, Calif.

*Dear Jim*, 125 feet 8mm. Kodachrome, by John Kibar, Racine, Wisc.

*Flying Men of C. A. P.*, 800 feet 16mm. Kodachrome with narration on disc, by Burton Belknap, Spokane, Wash.

*Gold Rush of '43*, 400 feet 16mm. Kodachrome, by C. Ray, Oklahoma City, Okla.

*Iowa, State Where Tall Corn Grows*, 600 feet 8mm. Kodachrome, by Max Boyd, Mason City, Iowa.

*Lassie Stays Home*, 200 feet 8mm. Kodachrome, by Raymond G. Berger, Cheektowaga, N. Y.

*Life's Partner*, 150 feet 8mm. Kodachrome, by Pat Valenti, Morrisville, Penna.

*Playland Beach*, 250 feet 16mm. Kodachrome, by Herbert Oesterle, New York City, N. Y.

*Pretties On Parade*, 100 feet 8mm. Kodachrome, by W. D. Garlock, Los Angeles, Calif.

*Pulpwood Goes To War*, 400 feet 16mm. Kodachrome, by Bill Block, Minneapolis, Minn.

*San Francisco Fog*, 400 feet 16mm. Kodachrome and narration on disc by J. Klopfer, San Francisco, Calif.

*Sierra Symphony*, 400 feet 16mm. Kodachrome with narration on disc, by C. A. Willis, Merced, Calif.

*Ski Time In The Rockies*, 300 feet 16mm. Kodachrome, by Norman Shultz, Salt Lake City, Utah.

*Snake River Rainbows*, 75 feet 8mm. Kodachrome, by LeRoy Hansen, Salt Lake City, Utah.

*Song Of The River*, 400 feet 8mm. Kodachrome, by A. E. Benjamin, Cleveland, Ohio.

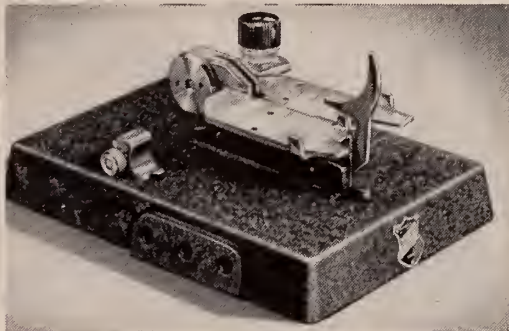
*The Months*, 200 feet 8mm. Kodachrome, by Albert Duvall, Galesburg, Ill.

*Tocatta and Fugue*, 200 feet 16mm. black and white sound on film, by Glenn Grossman, St. Louis, Mo.

### Achievement Awards

Photography: George Burnwood,

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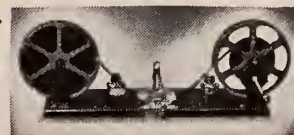
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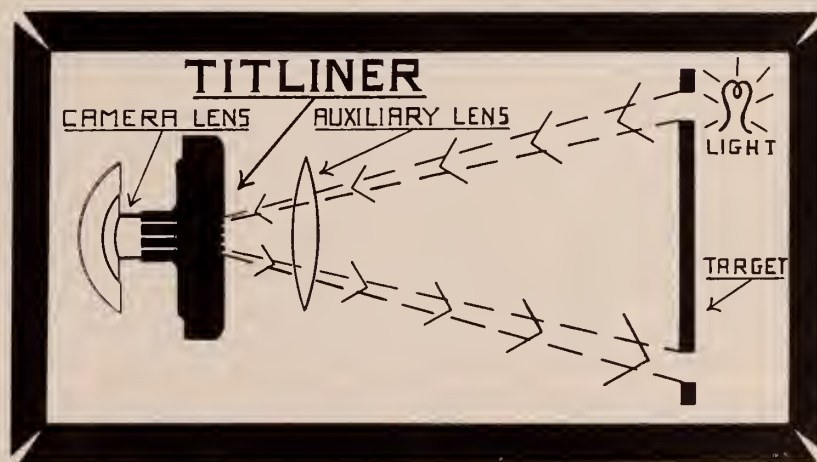
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Philadelphia, Penna., for excellent color photography with both Kodachrome and Ansco Color film in his Lloyd Bacon Trophy award film, "Fellow On A Furlough."

*Editing:* Harley Bixler, Schenectady, New York.

*Titling:* Elmer Albinson, Minneapolis, Minn.

*Sound:* Burton Belknap, Spokane, Washington, for excellence of script and quality of recording on disc of the

narration that accompanied his entry, "Minute Men of the C. A. P.," awarded honorable mention.

To the hundreds of amateurs who so hopefully submitted films but unfortunately failed to place in the contest, the editors extend their thanks and the hope that they will again enter films in Home Movies' 1946 contest. There is every indication that film will be plentiful after first of the year and this augurs well for bigger and better amateur films for next year's contest.

## Choosing Music For Your Movies

• Continued from Page 472

though far from complete, classification of music, the exhibitor-beginner may set forth upon the quest of music.

Hollywood's unwritten orders to composers providing background music is that "music must never occupy the whole concentration of the audience, for if it is overinteresting it will detract from the attention the picture merits." In other words, music must never be conspicuous by its presence, advertising itself through some popular title or definite virtuoso performance. In order to create this inconspicuous musical background Hollywood has engaged the services of many high class composers so that attention of even the most musical person in the audience will not be detracted from the screen by the obvious in music.

A person may wish to introduce a march during the showing of a Castle news reel, and immediately "Stars and Stripes" or its running mate "National Emblem" pops into mind. Avoid this temptation and select a lesser known but equally good march, such as "Oxford Street (Col. 69263D) or "London Bridge" (Decca 25583B). "But," you may say, "how am I to know of such numbers?" Well, that's where you can use the intelligence of a good record salesman, of which, fortunately, there are many. Go through your picture in several showings, and definitely determine what moods are represented and approximately how much music will be required for each. (No two music directors would ever cue the same picture with the same music.) Take your list to your favorite record shop and solicit their co-operation. They will give you an opportunity to take the records into a booth and play them before making your purchase. Or better still, if you have a friend who is a good musician, solicit his professional advice.

Recognizing the need for guidance in this new field of music application it would not be surprising soon to see some recording company come forward with a listing of their records according

to moods. This would be a big help to movie amateurs.

While organs were nearly always used in the days of silent movies, they were employed more as an economy measure than in being artistically better than an orchestra. Therefore, organ music should properly be used only in special places. In my 250 foot documentary film "Our Church" I used organ records extensively. Particularly were they appropriate in several sections of the church service.

A cue sheet was indispensable to the orchestra director in the old days and it is likewise a "must" for the neophyte music director for home movie films. By using two turntables, with the most important feature a 'fader' which will instantly shift the music from one table to the other into the speaker, the operator can cue his music just as expertly as in sound on film recording. In my projection booth, where I can work with lights on, my cue sheet is attached to a board directly in front of the dual turntables. As the record may not always be played from the same table, I show, under the heading "Volume," the reading for both turntables. The "Number" listing shows where, in the three available libraries, the record may be found and the other two items are obvious. Here are a few items from a cue sheet for the film "Our Church":

Volume Number	Title	Cue
1-2		
40-60 695-3	Franck-Chorale No. 1, E Major (Organ)	Opening
36-64 Case	Villa-Lobos— Bachianas Brasileira No. 1	Homebuilders
35-65 D-5-8c	Purcell—Rejoice in the Lord (Anthem)	Choir Rehearsal

Sometimes it requires fast work on the operator's part to get the records changed quickly, so for this reason rehearsals are necessary. The single control for dual turntables known as a 'fader' is indispensable, not only for quick shifting from one record to the next but also for turning down the volume or bringing it up for climactic purposes, also for turning down volume



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of the music so comments may be made over the microphone.

Now a word about your records. Treat them kindly. A worn and scratched record should no more be used than a film in similar condition. Keep finger marks off the grooves. Use only a fine gem-pointed needle. Keep the volume *down*. It is better to use too little volume than to overpower the ears a la modern juke box. A small piece of Scotch tape can be used to indicate starting places after the beginning of a record. Don't slide one record across another. Keep them upright in record holders. Avoid warping by keeping records away from sunlight or extreme heat. If you get tired of hearing the same music for the same film, replace it with new music.

The average movie amateur without a large selection of records already on hand, will find the following list helpful. Many of the records were released only recently:

#### ORGAN MUSIC

Cesar Franck Album—DM 695—Victor—8 sides  
Early Organ Music—Album 1050—Musikraft

#### PEACEFUL

Nocturnes—Debussy—Vic. 15814  
Air for G String—Bach—Vic. 36233  
Nocturne—Mendelssohn—Col. 68888

#### SAD

Symphony No. 3—Marche Funebre—Beethoven  
—Vic. 9045 and 9046

#### WEIRD

Nutcracker Suite—Dance Arabe and Chinoise—  
Tchaikowsky—Vic. 6616

#### GAY

Festivals—Debussy—Vic. 2034  
Gaité Parisienne—Offenbach—Col. X-115 4 sides  
Polka and Fugue—Weinberger—Col. 68311D

#### EXCITING

Rhapsodie Espagnole—Ravel—Col. MX 234—4 sides  
\*Symphony No. 5—First Movement—Sibelius—  
Vic. 16308-16309  
Perpetuum Mobile—Straus—Vic. 4435

#### DRAMATIC

Harold in Italy—Berlioz—Vic. DM 989—10 sides  
Verklarte Nacht—Schonberg—Vic. M207—8 sides

#### MARCHES

Damnation of Faust—Berlioz—Vic. 6823  
War March of the Priests—Mendelssohn—Vic. 7104  
Semper Fidelis—Sousa—Vic. 4392

#### WALTZES

Skaters Waltz—Waldteufel—Vic. 4396  
España Waltz—Waldteufel—Vic. 4461  
Southern Roses—Straus—Vic. 6647

#### SOUND EFFECTS

Rabson's, 111 West 52d St., New York City  
(Everything, from the drip of a faucet to the sound of a boot pulling out of a mud-hole)

When ready to select the music for your next picture, choose the selections you need from this list and play the records through before purchasing them. You will invariably find your record store ever ready to co-operate in obtaining records for you and in suggesting other numbers of similar moods.

\* The entire Symphony is highly dramatic.

## Plan It On Paper . . !

• Continued from Page 467

low key lighting? In short, in what mood shall we tell our story? With this decided, we can proceed to write our scenario.

It is advisable first to write a short synopsis of the story—put it on paper so that we can see what it looks like "in print." If the outline is reasonably complete it will be possible to note, before starting; any gaps in the continuity; any faulty construction. It's much easier to make such corrections on paper than on film after it is shot.

Next, take this outline or synopsis and break it up into a number of pictorial scenes, just as you would paragraph a long story. Each scene will thus take up the story where the previous scene left off and lead directly to the next scene. It is much like taking a photograph and cutting it up into a jigsaw puzzle; the pieces are sure to fit properly and again form the complete picture.

Each scene, of course, will be numbered consecutively and should specify whether it is a long, medium or closeup shot. The desired setting or location should be described. Here, one's camera can be employed to plan the shots be-

fore filming. By viewing the tentative scene location through the camera viewfinder, it is possible to plan actual camera setups unhurriedly before shooting begins.

Where exterior scenes call for shady or semi-shaded locations, it is well to check these in advance with exposure meter to make sure that speed of the camera lens is ample to record the scene in normal exposure. Too often a questionable location is planned on paper without checking, with the result a last minute change has to be made involving delays and loss of shooting time. The result of this pre-surveying of locations should then be incorporated in the scene descriptions of the scenario.

The description of and instructions for shooting each scene should be set down in the script as follows:

SCENE 12: *Medium shot*—interior, living room: Fred, seated before fireplace reading magazine. He appears drowsy and presently the magazine slips from his hands as he nods and falls asleep—the camera fading out at this point.

This description gives the camera setup (medium shot) and outlines the action to be followed by Fred, the player. Also it denotes that a fadeout is to

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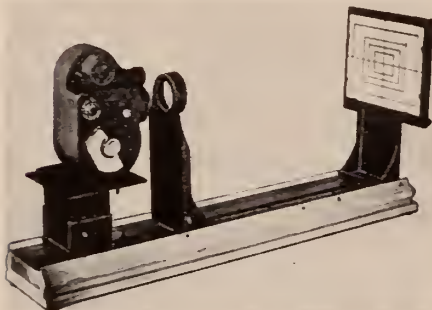
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CHICAGO 54

be executed with the camera at close of action. All this has been carefully planned in advance. More detailed description as to the action might be included, of course. For instance, it may be desirable to have Fred seated, facing to the right; to have light from the fireplace dancing on Fred's features; perhaps a dog or cat asleep at his feet. Such details, planned in advance, are certain to be in the picture when set down in black and white in the shooting script.

When the picture is completed from a planned and carefully written scenario, a better film is certain to result. It will reveal the thought and preparation put into it. The story will "hang

together" without the artificial bracing of last minute editing. And every scene will be more pleasing in composition and pictorial effect because it was planned that way.

You may say this scripting of home movies is too much effort. On the contrary, it's not only additional fun, but tends to make movies more enjoyable in the making as well as in the screening. Pressing a camera button is, of itself, no great accomplishment. It's what the camera registers that counts. The scenario—your movie-making blueprint—insures more deliberate filming than when planning is left to inspiration of the moment.

## Periscope Viewfinder . . .

• Continued from Page 475

in the construction of this type finder.

At the present time there are on the market rejected and surplus lenses, prisms and mirrors at reasonable prices which can be used in construction of finders. The optical material for the dual purpose periscope illustrated here consists of the following:

- One right angle unsilvered prism, 48mm. faces, each .....\$ .35
- Two achromatic lenses 46mm. dia. by 108mm. focal length, each 1.00
- Two rectangular first surface mirrors, each ..... .10
- One ounce liquid lens cement..... .40

This equipment was mounted in a 1/2" thick plywood housing serving as a camera support, as detailed in figures 7 and 8, and illustrated with one side removed in the photograph figure 6. Forming the ends of this housing is a 3/16" steel bottom plate drilled and tapped for a 1/4" 20-thread thumb screw, and wood chocks as necessary to keep the camera in proper position for the line of sight. The positive lens combination (less the plano concave negative element of one of the lenses which was cemented to the prism) was mounted in a plastic tube and hinged to the front of the housing, making possible a quick change for sighting backwards over the shoulder as illustrated in figure 3.

The lenses can be cemented in the tube with lens cement or screw mounted. The negative element is removed from the achromatic lens by heating slowly on a hot plate and rolling the positive element from the concave surface of the negative element. Sometimes uncemented lens elements can be obtained, thus eliminating the delicate job of uncementing a lens. The prism is retained in place by recessing slightly into the housing. The mirrors are cemented to a 45° wood block glued

to the housing and bottom plate, as shown in Fig. 7.

After the periscope has been constructed, the mask should be mounted near the image formed by the lenses to enclose the view represented by the picture being taken. Masking limits may be determined by sighting on a rectangular building at a distance that just fills the ground glass of the camera or the built-in finder of the camera. With one side of the periscope removed, pins can be stuck into the housing to frame this target and measurements taken from which the mask can be ruled. The mask is made from a piece of clear celluloid or negative material from which the emulsion has been removed, and ruled as necessary with India ink. It is probable that two frames will be required, as the image from the positive lens viewed backwards will not exactly match the image from the negative lens viewed forward.

A parallex corrector can be combined with the camera chocks and top plate by fitting a tilting top controlled by a screw. This was omitted on the model illustrated for the sake of simplicity. Figure 1 shows the normal use as a periscope type finder. Attached to camera and mounted on a unipod, the camera starting button is controlled by a long cable.

A long axis auxiliary finder has been included as part of the periscope, as illustrated in figure 2, to permit sighting and operating the camera from some distance behind so that the camera may be placed close to cage bars or mesh fences set back of guard rails in zoos. This finder consists of a 45 mm. diameter negative lens of 127 mm. focal length mounted on the camera plus a proportionately long peep sight carrying arm hinged to the side of the periscope. A pin holds the arm in position



when in use. There is no housing. In zoo filming, this permits locating the camera close enough to the cages in order to get a clear unobstructed view of the animals.

Other construction details, such as material used for the housing, etc., are purposely omitted here. It is assumed that the reader will choose materials to suit his convenience and that Figs. 7 and 8 will provide all the necessary details not otherwise described.

## Planet's Second Feature...

• Continued from Page 483

ducers for Hollywood's pioneer 16mm. entertainment film company, this "peril among the pines" story of the High Sierras has everything—suspense, tense dramatic situations, high comedy, romance, and is climaxed by a novel and thrilling chase sequence never before seen on the screen.

Talmadge and Parry have cast John Day, Planet's picture-find who it is said combines the good looks of Gable with the athletic prowess of the late Douglas Fairbanks, in the stellar role of Steve. Nancy Brinckman who has had recent film roles at Monogram and Paramount plays opposite him in a series of intriguing situations with a girl-chases-boy twist. Other members of the cast include Britt Wood, Edward Parker, Ashley Cowan and Cy Jenks.

Jack McCosky SSC and Randolph Clardy who handled the cinematography on Planet's "Jeep Herders" are again behind the professional 16mm. cameras on this production. Shooting is on 16mm. Kodachrome with the sound recorded on 35mm. The Kodachrome duping and reduction printing of the sound track will be handled by associated Hollywood studios specializing in these services. The picture is scheduled to be released through Planet's nationwide chain of distributors in November.

## Reviews of Amateur Films

• Continued from Page 458

titles. There are but 2 splices in the entire 90 feet of film, indicating the careful camera editing and advance planning that went into making the picture. It has been awarded a 3-Star Merit leader by Home Movies.

**DOBERMAN PINSCHERS**, 200 feet 8mm. Kodachrome, was filmed by Arthur Ervin, Berkeley, Calif. This film is a record of the training routines to which young Doberman Pinscher dogs are subjected. Scenes were staged at a local dog kennel with kennel attendants par-

ticipating in the action. First there is a general view of the kennels, then the dogs are displayed—attention being called in subtitles to their various capabilities.

The various primary steps of training are shown, then we see the dogs performing remarkable feats of climbing ladders, jumping, and scaling walls. The most interesting sequence shows how the dogs are trained to attack an enemy. An attendant, donning heavily padded clothing, assumes the role of an enemy. The dog attacks and holds on to the man until help arrives. Also shown is how the dogs are taught to disarm a man with a gun. Another staged sequence demonstrates how the dogs are employed in tracking down burglars.

The photography is considered fair. There is considerable under-exposure and there could have been a better photographic result had the camera been kept closer to the action in many scenes. Editing is commendable but lacks the support of good titles which are printed too small to be easily read on the screen.

Erwin used a Revere camera with an f:1.9 lens, a tripod and regular Kodachrome film. The titles were shot on Eastman panchromatic stock and tinted with Craig "Cinetints." The film has been awarded a 2-Star Merit leader.

**THE MONTHS**, 200 feet 8mm. Kodachrome, was filmed by Albert Duvall, Galesburg, Illinois. It is composed of a number of scenes appropriate to each month of the year and edited to the theme of a poem, the stanzas of which are used as titles introducing the scenes descriptive of each month.

Preceding the January sequence is the following title:

January brings the snow,  
Makes our feet and fingers glow.

And the February sequence is introduced with:

February brings the rain,  
Thaws the frozen lake again.

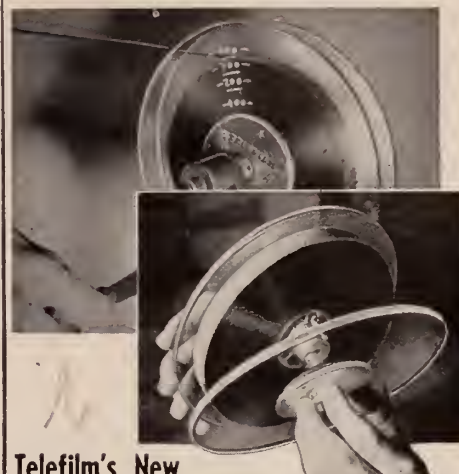
Similar poetic titles introduce balance of the months, and the scenic shots conform with the thought introduced by each.

The photography is generally good, although the camera is noticeably unsteady in many scenes. The continuity is good, enhanced by careful editing and excellent titles.

Duvall used an Eastman model 25 camera, Eastman titler, a Wrico lettering set, and a General Electric exposure meter in making the picture. The editors have awarded it a 3-Star Merit leader.



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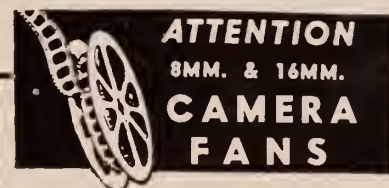
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## Studios Enter 16mm. Field...

• Continued from Page 483

gram is a step ahead of the other 35mm. companies in that it has already set the wheels in motion and has broken the ice with its first 16mm. industrial film, *Fashion Horizons*. This film was produced under group sponsorship, a plan to be followed by Monogram in a number of its forthcoming business film productions, whereby the film boosts an entire industry rather than a single product.

In explaining this plan, Donahue said:

"One of the plans of Monogram's commercial division is to organize industries into a combination of manufacturers who feel that they can benefit by cooperative advertising so that a complete story can be told to the buying market, and to also show their product in relative association with all other products from cooperating manufacturers through every day use.

"In many instances the production of a motion picture by an individual would be prohibitive owing to high budget cost to cover production and distribution, but through our plan of sharing the cost between several companies, a number of firms who have not considered the 16mm. motion picture field as a selling and advertising medium can now afford such productions.

"*Fashion Horizons* was one of such productions. It was sponsored by sixty manufacturers in the Southern California textile industries, and is now being shown in over 125 leading department stores in the country, as well as a one reel version soon to be released for showing in South America."

Monogram handles distribution on its industrial productions, and promises to attain circulation of a sponsor's film before special audience types as named by the advertiser or advertising group.

## Filming Your Home Town...

• Continued from Page 473

the inscription on a statue in the square; walking up the steps of the city hospital or high school; stopping to read the posters in front of the theatre; watching the animals at the zoo, etc.

The downtown streets or the shopping center can be filmed to advantage during the Christmas holidays or when special conventions or parades are in progress. Shots of the city's tall buildings suggest civic greatness. Film them first from some distance, then move in close, introducing each with a

closeup of the name on the tablet or plate near the door. The important churches should be shown, and each may be introduced and identified by making a closeup of the name on the church sign or bulletin board. Follow the introductory closeups with artistic shots of each edifice framed behind swaying boughs or by the arch of some nearby building, etc.

The way of living of citizens should be dwelt upon at length with the camera. The various residential sections should be introduced and the best points of each accentuated in the photography. If your's is a city of "homey" homes, picture the paved streets; children roller skating on the sidewalks; the magnificent shade trees bordering the clean streets; the traffic control systems; the

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

Of HOME MOVIES, published monthly at Los Angeles, California for October 1, 1945.

State of California, County of Los Angeles, ss: Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the owner of the HOME MOVIES and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Chas. J. Ver Halen, 9014 Larke Ellen Circle, Los Angeles 35, Calif.; Editor, Arthur E. Gavin, 2230 E. Glenoaks Blvd., Glendale 6, Calif., and Chas. J. Ver Halen, Jr., (Associate Publisher), 9024 Larke Ellen Circle, Los Angeles 35, Calif.

2. That the owner is (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) (Partnership), C. J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles, Calif.; C. J. Ver Halen, Jr., 9024 Larke Ellen Circle, Los Angeles, Calif.

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is (This information is required from daily publications only.)

C. J. VER HALEN, JR.

(Signature of editor, publisher, business manager, or owner)

Sworn to and subscribed before me this 19th day of October, 1945.

(SEAL)

G. T. EVANS, JR.

(My commission expires Aug. 8, 1949)



schools and their playground facilities. At this point, parks and other recreational facilities should be featured.

The industrial life of the city should occupy the remainder of the film. It is logical first to show what the city is like, then to reveal the industry responsible for its progress. Above all, the static, still-photography type of shooting should be avoided here. Don't string together a series of long shots of factory buildings for this sequence. Instead, make inquiry before hand with the management of each industrial plant to be pictured, and arrange to show it to more advantage with a meaningful sequence of two or three shots.

For example, introduce the flour mill with a shot of the company name on the building; then a long shot of the plant; if possible, an interior shot of the processing department; then a shot of the finished, packaged product. Steel, rubber, building material, lumber and other industries can be depicted advantageously in like manner. To emphasize the civic greatness of the community, to suggest its continuing growth, a fitting sequence to conclude the film would be scenes of groundbreaking or corner-stone laying ceremonies of some local project where important city officials take part. Then, swinging the camera slowly upward to show Old Glory rippling in the breeze, on a nearby staff, will afford an appropriate closing shot over which to superimpose your "end" title.

## Experimental Workshop . . .

• Continued from Page 481

are put in place and the second wrapping made, thus giving twice the normal capacity for a given amount of space and chemicals. These racks are nearly 16x20 inches and have a capacity of 125-foot 16mm. film. Triple-wrap bakelite racks this size would have a capacity of fully 210-foot 16mm. Standard 16x20-inch trays are used. The film is wrapped tightly, edges just touching, and the rack is turned over several times as soon as placed in developer to make sure of even development. Only half the quantity of chemical required to cover the racks need be used if they are turned over constantly.

The triple-wrap racks will give a capacity of over 100-foot 6mm., using a standard 11x14-inch tray.

The rack is placed on a small loading stand similar to the drying rack stand illustrated.

The drying rack illustrated is about 400-foot capacity and can be made for less than one dollar. The cross rods are five-cent round mop handles and the sides are 1x2-inch screen framing. Long

nails hold the rack in place on the stand and 35mm. positive film spools act as separators and washers. There is enough spring in the sides of stand to permit removal of rack after loading and another rack inserted.

An efficient wash tank can be made as shown in the illustration. Its dimensions are based on the size of the racks used and also the size of the wash trays or sink available. A short rubber hose runs from the faucet to the small brass pipe soldered to the bottom of the tank. The water overflows at the top, thus thoroughly washing the film. Very heavy gauge galvanized steel should be used and the top reinforced. It need not be painted. Small wooden wedges will keep the racks in place. The small loading stand is also used to transfer the film to the drying rack after washing is complete.

## Tomorrow's Cameramen . . .

• Continued from Page 482

emerge many postwar producers of commercial, training and educational films, is PFC Roy Lawless of Brooklyn, New York, whose outstanding camera work includes the filming of activities of the Sino-American horse purchasing bureau in far-off Tibet.

In the closing months of the war, the critical need for horses for the Chinese army, assisting Allied forces in the defeat of Japan, resulted in formation of a special mission which explored isolated villages of Tibet for the purpose of buying up all available horses from the natives.

Lawless' assignment called for a complete visual record of the mission's activities. Because of the prevailing low monetary standard, it became necessary to pay for the horses in such quantities of Chinese currency that it was virtually delivered to the Tibetans in bales. Paying off the horse traders therefore provided an unusual highlight in the filming proceedings.

An outstanding trait of the Signal Corps photographer is his ability to size up a filming situation quickly and get it on film, properly exposed and sharply focused. There can be no second guessing on exposures. Ability to size up light conditions and quickly set the lens diaphragm come to the Signal Corps cameraman only after months of intensive training.

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nal Corps trained cameraman to accurately size up lighting conditions visually will stand him in good stead when the transition to peacetime filming under mazda lights comes about.

**Closeups . . .**

• Continued from Page 482

ment as soon as material is available. This is expected to include 16mm. cameras and sound projectors according to the American War Standards specifications drafted last year.

★

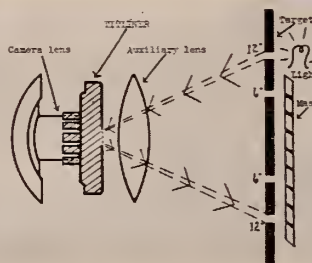
**PAUL HOFFLER** will soon leave Hollywood for location shooting in Washington, Idaho, Montana and British Columbia to be used in his capitol films series.

★

**News of  
What's New . . .**

• Continued from Page 464

smooth 360° pan and 80° tilt action. The top plate can be set for the Cine Special, with or without motor, the 35mm. DeVry and Filmors, and other cameras. Net weight is 14 pounds. Low height at normal leg spread is 42 inches; extended height is 72 inches.



**Title Centerer**

"Titliner," pronounced title liner, is a new accessory introduced this month designed to simplify the centering of camera with title card in shooting titles. Gadget slips over camera lens, same as a filter holder. Ray of light from light bulb or flashlight coming through hole in title alignment card, which accompanies accessory and intended to be fitted in card holder of titler, is reflected by the "Titliner," as shown in illustration. When reflection is centered over hole in bottom of card through adjusting camera position, centering of camera with title is said to be assured. "Titliner" sells for \$5.00 plus excise tax. Manufacturer is Hollywood Cine Products, 3227 1/2 S. Figueroa, Los Angeles 7, Calif.



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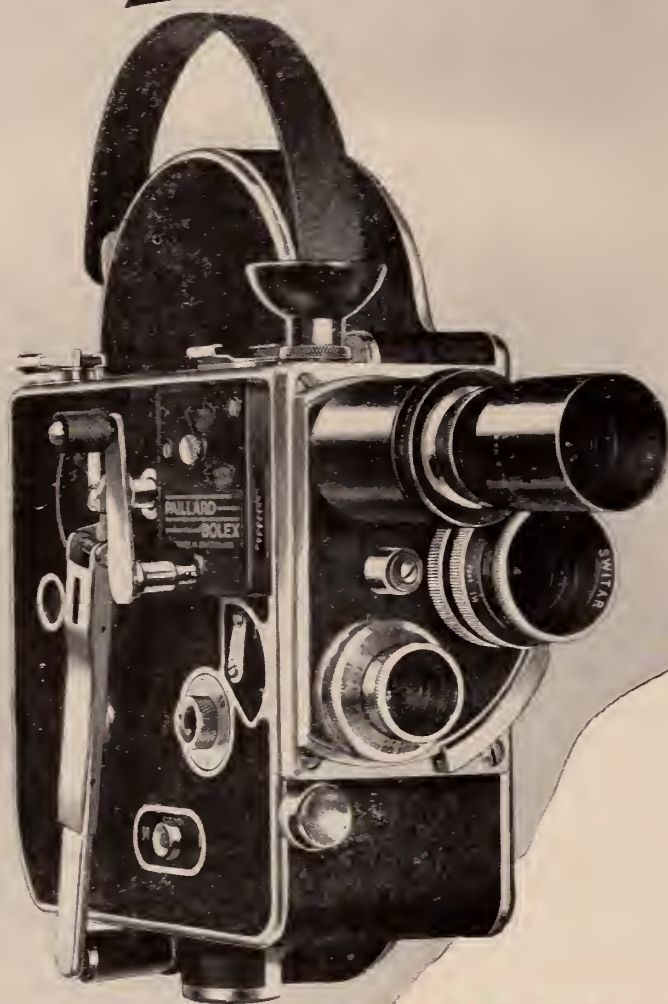
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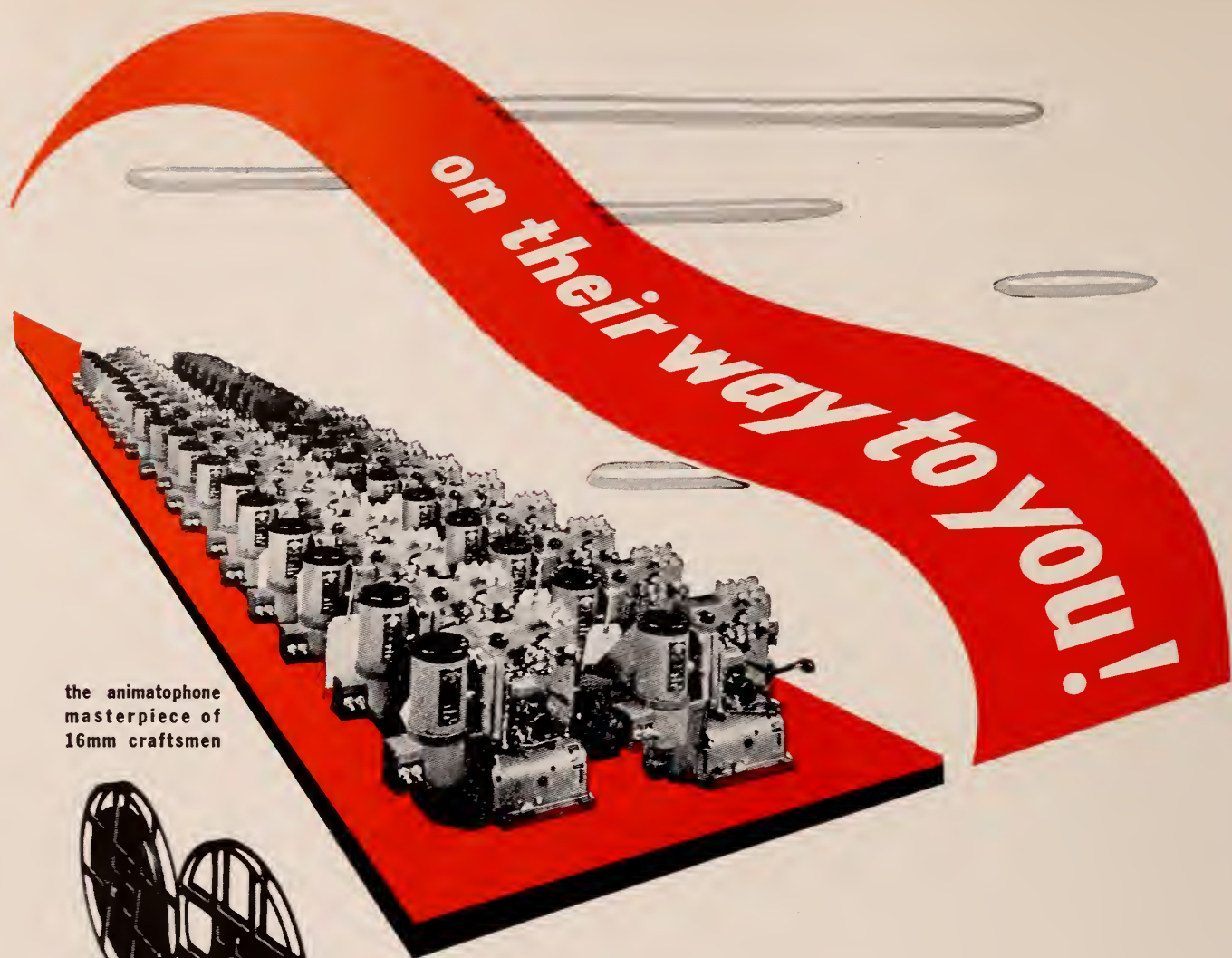


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- ◆ Filming The Family's Christmas
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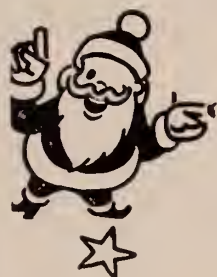
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# home MOVIES

Reg. U. S. Pat. Off.

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HM-12

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## News of What's NEW . . .

In Home Movie Equipment And Accessories



### Demountable Lens Turret

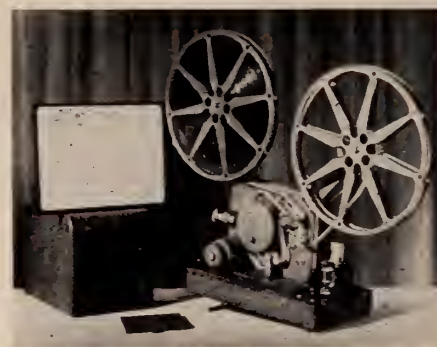
The Perry Corp., 3900 Elm St., Dallas, Texas, introduce this month the Perico Demountable Turret for Bell & Howell "Companion" and "Sportster" 8mm. cameras. Device is readily attachable and demountable from camera and is said to require no alterations to camera case. The turret accommodates three standard threaded 8mm. camera lenses; is made of lightweight aircraft aluminum alloy and sells for \$22.95.

Better perspective and close-ups, and a more versatile use of the camera is claimed for the device when mounted upon the cameras for which it is designed. Literature is available on request.

35mm. film. The change from one size to the other is made by a simple twist of the top flange of the reel. A positive lock prevents film slipping off reels. Contrary to expectations, no separating medium is required between the film turns, the developing liquid serving as a cushion between each and preventing any possible emulsion abrasion.

There is a light-tight funnel in cover, permitting the introduction of processing solution and water. There is a drain in bottom of tank to draw off solutions after use. All operations can be made in bright light after initial loading of film and securing of light-tight cover. Secondary exposure of film during processing is made through glass viewing window in front of tank.

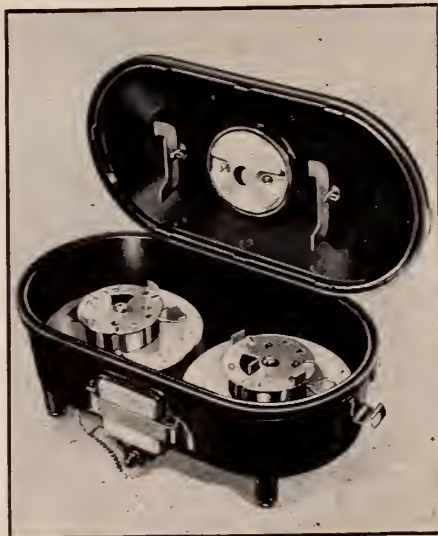
Tank sells for \$24.50 plus excise tax and is manufactured by The Morse Instrument Co., Hudson, Ohio.



### Sound Projector

The Movie-Mite Corporation, 1105 East 15th St., Kansas City, Mo., announces a new, improved model of the Movie-Mite 16mm. sound projector. This is a compact, portable sound projector designed especially for projection of sound films by salesmen, demonstrators, etc. The Movie-Mite affords screening sound films in a client's office, for example, with the projector and screen set up on a desk. The screen throw is within the three to ten foot range.

The new model 63-L weighs but 27 1/2 pounds. The one carrying case houses everything necessary to show sound films: projector, tabletop screen; speaker, 800-foot take-up reel, and extension cords and reel arms for 2000-foot reels. It is also an ideal unit for showing sound films in the home where long projection throws are not required.



### Film Processing Outfit

Thoroughly tested and proved in tough military use is the new Morse G-3 Daylight tank for processing cine and miniature camera films. Tank and cover are made of acid-resistant molded Bakelite. Film reels are of stainless steel and accommodate a maximum of 100 feet of 16mm., double 8mm., or

### Heavy Duty Tripod

Adopting the sturdiness of cantilever design, the Camera Accessories Co., 346

• Continued on Page 555





**REVERE COLOR MORE THRILLING THAN EVER!**



ONE OF MANY SURPRISES in store for home movie fans is the realism in color movies by Revere.

New optical developments and ultra precision craftsmanship make possible the projection of home movies with a stronger depth of color throughout its entire range. Images have rich, natural brilliancy and a greater degree of sharpness than ever before.

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*The New*

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*with a twist of the wrist!*



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PENDING



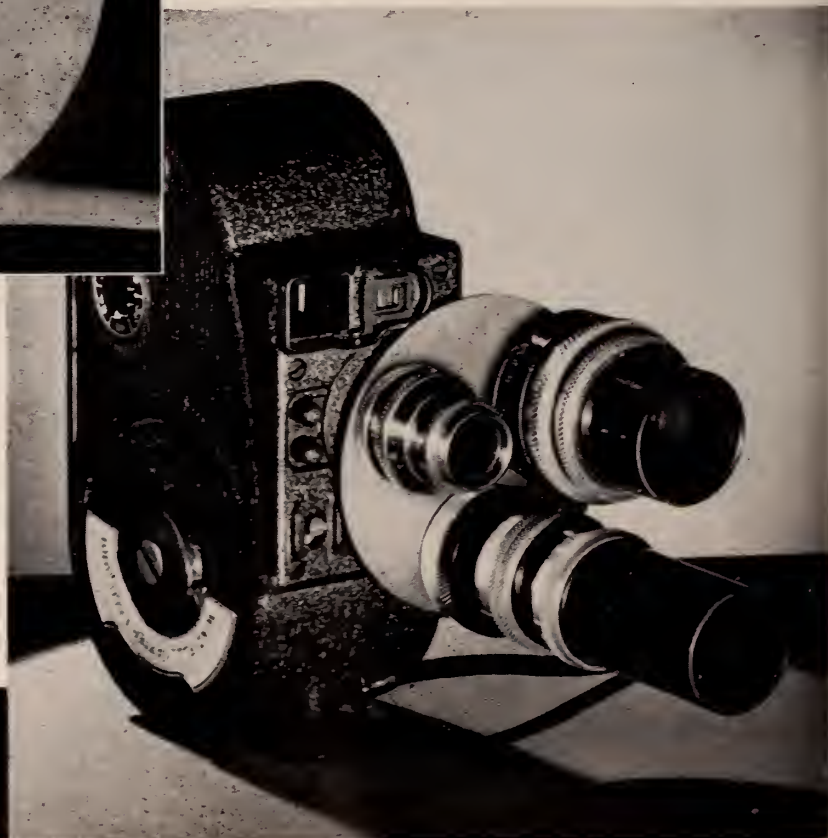
B & H SINGLE LENS "COMPANION"  
OR "SPORTSTER" CAMERA

*plus*

PERICO DEMOUNTABLE TURRET

*equals*

BETTER MOVIES



*A Perico Turret  
Turns the Trick!*



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"COMPANION" and "SPORTSTER"  
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**\$22.95**

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*If not entirely satisfied, return  
in good condition within 5  
days for full refund.*

**TO AMATEUR  
MOVIE  
MAKING**

## TAKE A TIP FROM HOLLYWOOD

Analyze any professional movie. A variety of shots, distant and closeup, alternated to give a general view of the setting with highlights of specific action and detail, is the paramount secret in taking interesting movies. The only practical way to accomplish this is with lenses of various focal lengths mounted in a turret.

## ADVANTAGES OF A TURRET

- (1) Rapid changes from one lens to another are necessary to obtain sufficient variety under almost all conditions.
- (2) Separate lenses are subject to loss and damage.
- (3) A turret assures quick, safe changes.

## ADVANTAGES OF THE PERICO DEMOUNTABLE TURRET

- (1) Owners of B & H "Companion" or "Sportster" models may convert their camera to a turret model without suffering the usual trade-in loss.
- (2) The Perico Demountable Turret fits threaded 8mm lenses, thus giving wider selection of lenses; eliminates necessity of buying higher priced lenses for special mount.
- (3) B & H viewfinders are designed for use with the two most popular telephoto lenses, thus work perfectly with the Perico Turret.

## PERICO DEMOUNTABLE TURRET IS NOT A FACTORY INSTALLATION JOB SNAPS ON AND OFF AS EASILY AS EQUIPMENT LENSES

No alteration to camera is necessary. Snaps firmly in place and becomes integral part of camera. Compact! Sturdy! Trouble-free! Built for durability from finest grade lightweight aircraft aluminum alloy, beautifully satin finished.

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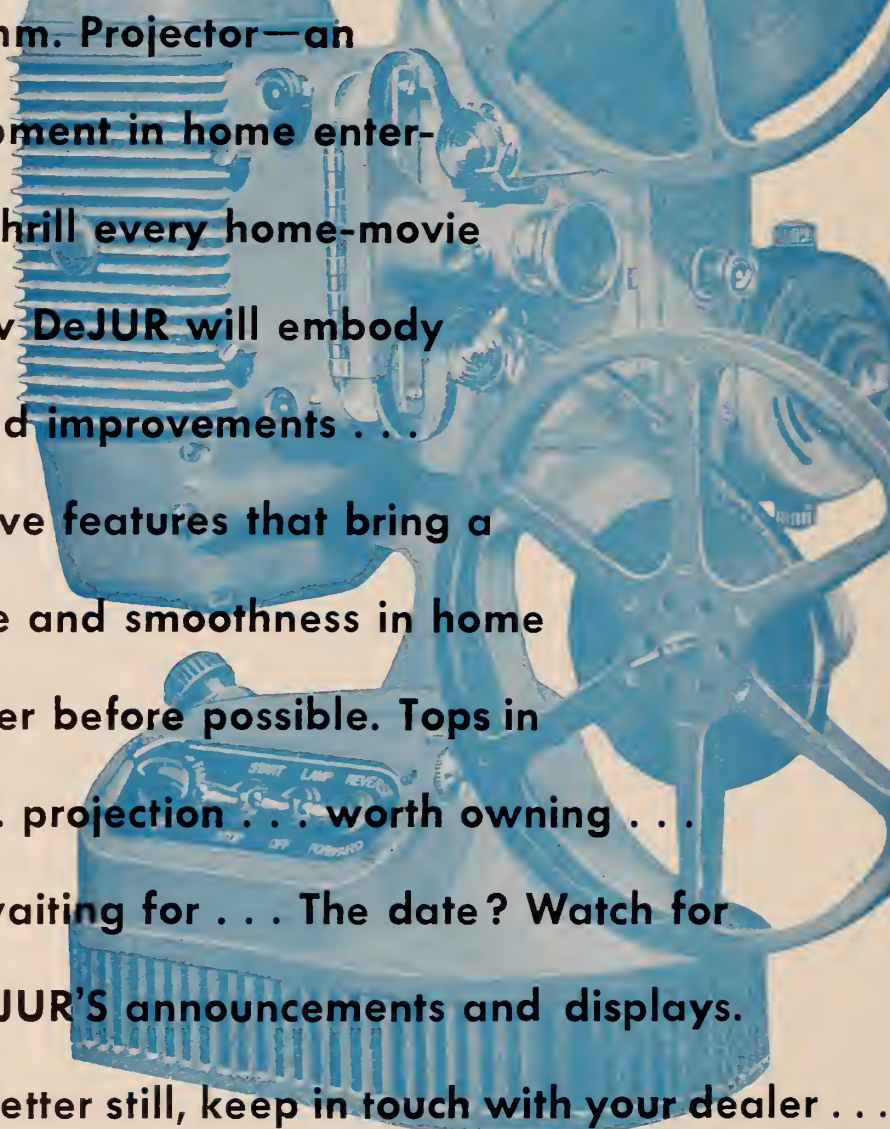
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DeJUR'S New 8 mm. Projector—an amazing development in home entertainment that will thrill every home-movie fan! . . . The New DeJUR will embody many war-inspired improvements . . . plus exclusive features that bring a brilliance and smoothness in home movies never before possible. Tops in 8 mm. projection . . . worth owning . . . worth waiting for . . . The date? Watch for DeJUR'S announcements and displays. Better still, keep in touch with your dealer . . . be first on his list for a preview.



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## HOME MOVIES

*Your Own or Your First Gift Subscription . . . . . \$2.50*  
*Each Additional Gift Subscription . . . . . 2.00*

(Be sure to give postal unit numbers for addresses requiring them)

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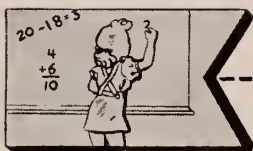
I enclose \$ \_\_\_\_\_ in payment for these subscriptions



# 16 mm. films carry Victory Loan message to these millions



INDUSTRY



SCHOOLS



CHURCHES



RETAIL STORES



FARM GROUPS



CLUB MEETINGS



LABOR GROUPS



PUBLIC FORUMS

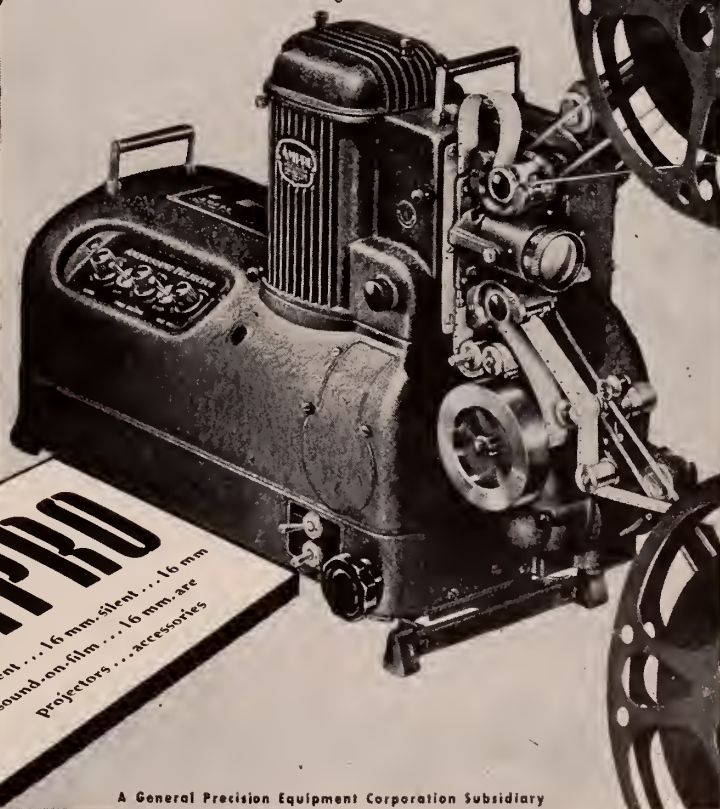


16 mm. sound films and projectors have been powerful aids to our government in assuring the success of previous War Loans. According to Treasury Department statistics 33,402,950 people saw 16 mm. 7th War Loan films. Now the 16 mm. industry has been mobilized once again to bring inspiring Victory Loan messages to millions. Owners of 16 mm. sound equipment have been urged to enlist their projectors and services in this final Victory Loan drive. Please contact immediately your State or County War Finance Committee — and advise them of your willingness to help in the showing of 16 mm. bond selling films..

Many of the new Amprosound "Premier 10" 16 mm. sound projectors will aid in this Victory Loan drive. In increasing numbers Ampro projectors are becoming available for bringing sales, educational and training messages to millions in every field of endeavor. Write today for special folder on Amprosound "Premier 10."



The Army-Navy "E" has been awarded to Ampro for excellence in the production of 16 mm. motion picture projectors.

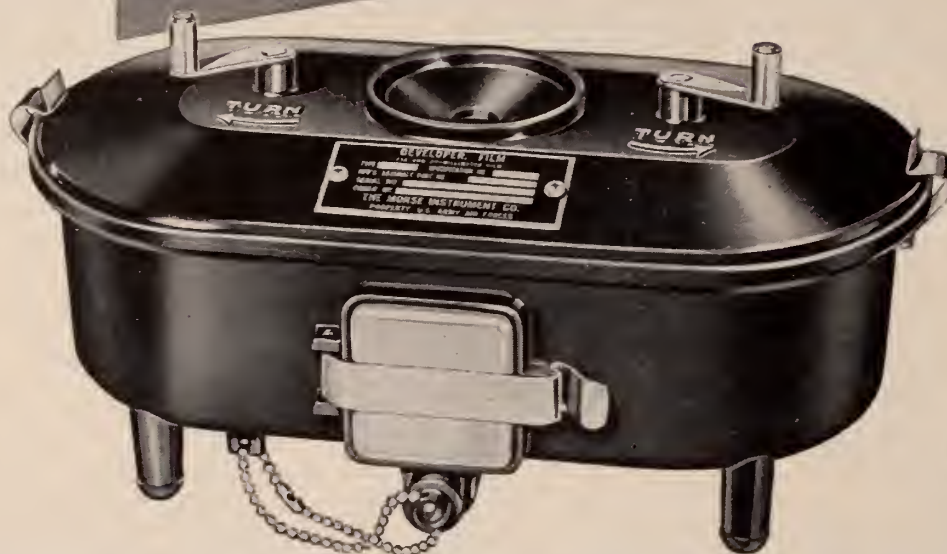




SOMETHING

NEW

IN MOVIE FILM DEVELOPING

\$24<sup>50</sup>PLUS FEDERAL  
EXCISE TAX

## PROCESS YOUR OWN MOVIES

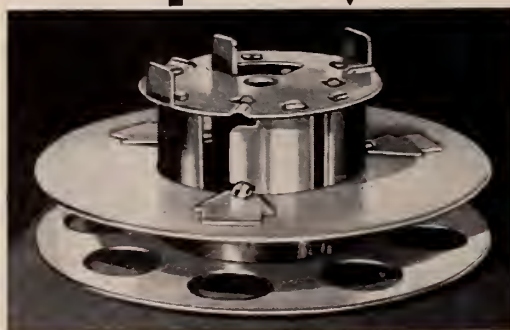
The new Morse G-3 Daylight Tank is the unit movie fans have been looking for. Processes movie or miniature camera film. After loading in dark room, all developing operations are performed safely and quickly in full daylight. Tested and proved in tough military service, where over 6,000 Morse G-3 Daylight Tanks were used by the Army Air Forces.

- 1 Processes 16 or 35 mm. movie films for negative or reversal process.
- 2 Acid-proof molded black plastic tank and cover—metal parts of stainless steel.
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- 4 Positive film lock *keeps* film on reels.
- 5 Light-tight developing tank and cover. Cover has light-proof funnel opening to introduce processing solutions and water. Tank equipped with drain and attached drain plug, to draw off solutions after use.
- 6 All operations may be made in bright light after loading and securing cover.
- 7 Agitation automatically supplied by movement of film through solution.



35 MM. ↑

↓ 16 MM.



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Silent  
Sound

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SOMETHING  
DIFFERENT!

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OR USE THIS HANDY  
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RASSLIN' MATCH	\$1.75	\$5.50	\$2.75	\$8.75	\$17.50
THE LION TAMER					
CHRISTMAS NIGHT					

RASSLIN' MATCH

THE LION TAMER

CHRISTMAS NIGHT

☐ Ship C. O. D.

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HM-12-45



# Controlled Light

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## *Lighting Equipment*

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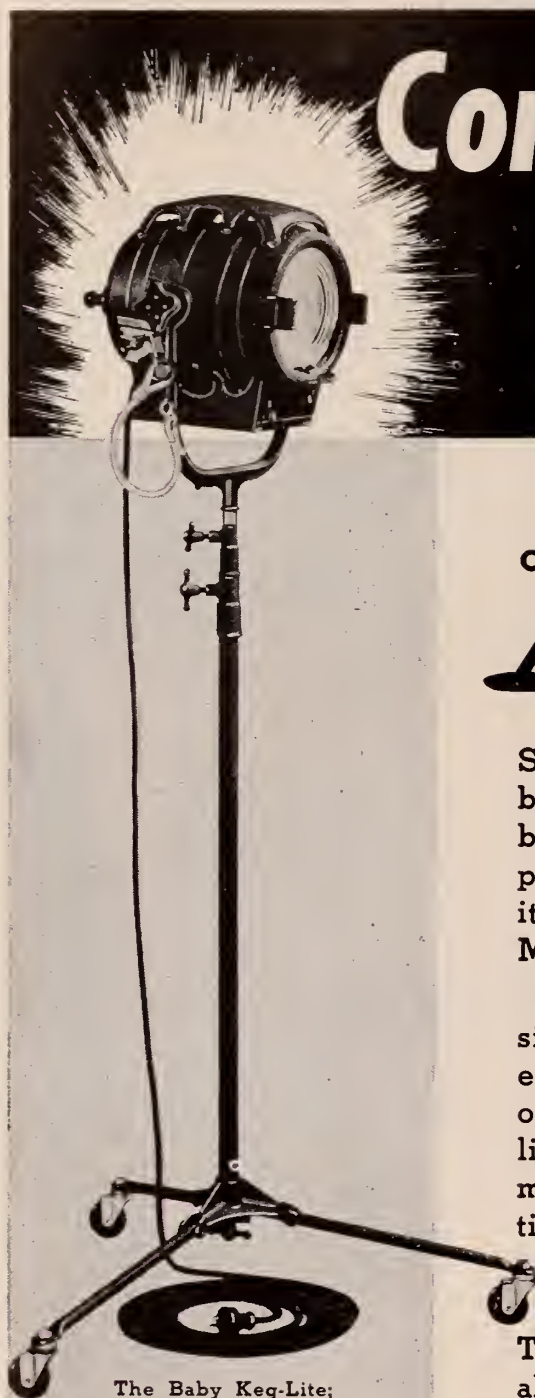
B & M Lighting Equipment was originally designed for color as well as black and white. Our engineers, in consultation with the ace camera men of Hollywood, have evolved a complete line of lights and accessories which meet every requirement of the Motion Picture Industry. War production has developed added improvements which have made our spots better than ever.

B & M Lights are efficient and noiseless. They operate at a low temperature and the optically correct lenses permit full illumination with a smooth field which can be controlled for all requirements. They are the accepted standard for excellence throughout the industry.

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Write Dept. 26-125.



The Baby Keg-Lite;  
500 or 750 Watt Spot

THE BABY KEG-LITE (shown above) is a lightweight 500 or 750 Watt spot for use as a key light, and for special lighting jobs. Sturdily built, the design assures low temperatures, uniform heat expansion and elimination of heat noises. All light ranges between a 4 degree spot and 44 degree flood, controlled by a small lever from front or back. Fresnel type lens gives maximum light pick-up. Stand extends from 4'2" to 8'6". Total weight 25 pounds.



## BARDWELL & McALISTER, INC.

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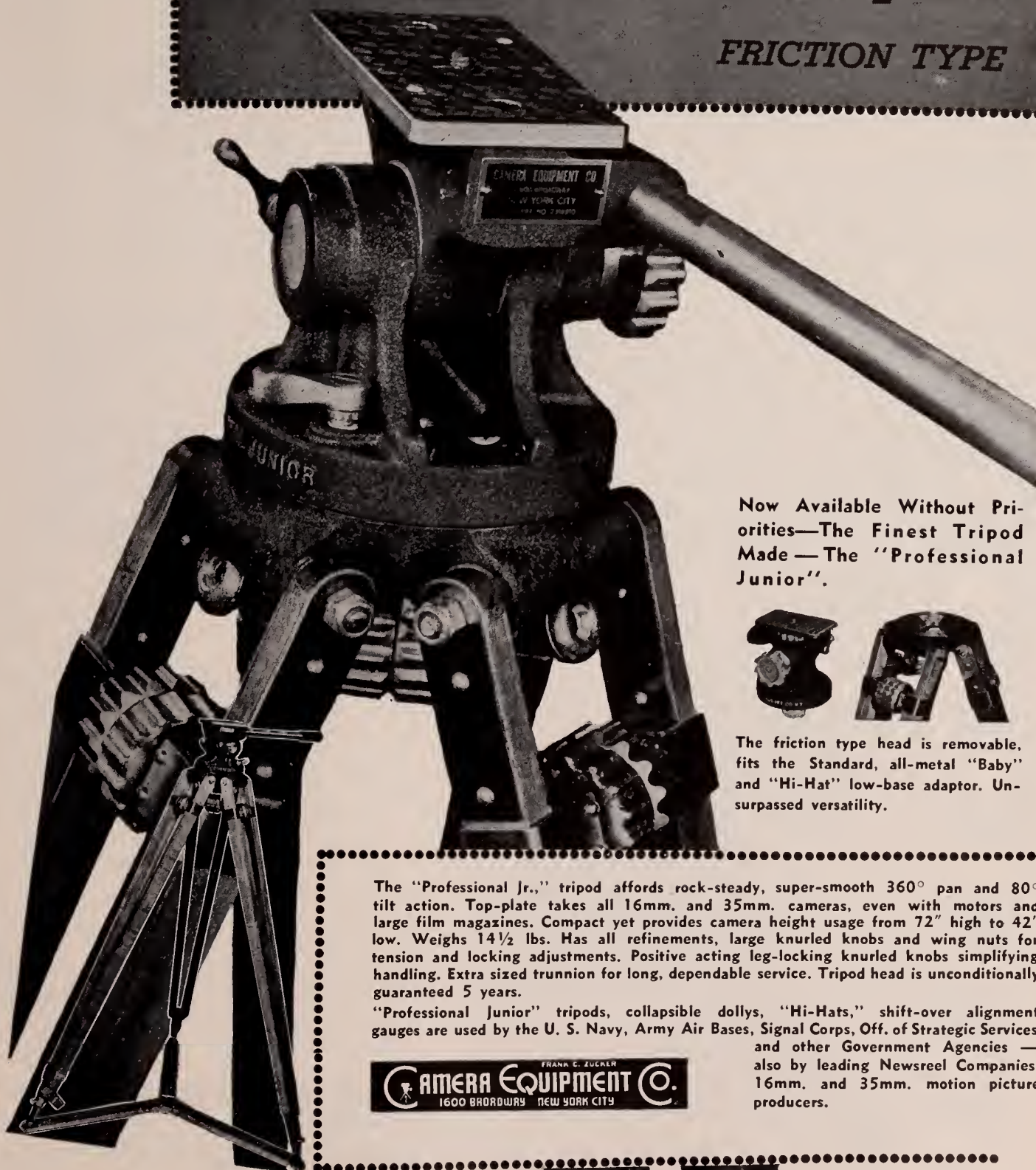
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"Professional Junior" tripods, collapsible dollies, "Hi-Hats," shift-over alignment gauges are used by the U. S. Navy, Army Air Bases, Signal Corps, Off. of Strategic Services and other Government Agencies — also by leading Newsreel Companies, 16mm. and 35mm. motion picture producers.

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FRANK C. ZUCKER  
1600 BROADWAY NEW YORK CITY

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*Cinémaster*  
(It's a *UNIVERSAL*)

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**New Speed, Precision, Color Accuracy!** The prewar *Cinémaster* made quite a stir among fans, for its “professional” results. The new *Cinémaster* is better yet. Its important improvements—born of Universal’s war work in precision instruments—mean even sharper, more life-like movies both in color and black-and-white. Ready soon. Ask your dealer to let you know.

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NEW YORK • CHICAGO • HOLLYWOOD

WATCH UNIVERSAL for many other important developments in photo and home movie equipment, born of our war work in precision optics.





● Frame enlargements from Merle and Leslie Williams' 8mm. Kodachrome picture, "Christmas At Home," in which the family's holiday activities are

pictured in entertaining continuity. This film won first prize in the Los Angeles Southwest 8mm. Club's last annual contest.

# Filming The Family's Christmas

**Plan Your Continuity And Be Ready To  
Shoot When Santa Appears Christmas Eve**

B Y C U R T I S R A N D A L L

**W**HAT better theme for a holiday movie than Christmas at home—the pre-holiday preparation; hanging stockings on Christmas eve; the children's discovery of the gift-laden tree Christmas morn; then the family feasting on turkey; drop-in visits of neighbors and friends; and the festive day concluded with singing of Christmas carols in the evening.

These are activities abundant in movie making possibilities, especially if filming is carefully planned so that what we get on film ultimately unfolds on

the screen as a human, entertaining narrative—not as a reel of random shots of the family's holiday doings.

All of these activities can be made part of the plot of a simple, straightforward family record of Christmas, as Merle and Leslie Williams have so aptly demonstrated in their 150-foot 8mm. Kodachrome yuletide movie "Christmas At Home." Here, indeed, is a picture offering timely suggestions for others planning a movie of family activities this Christmas.

The Williams family consists of

father, mother and small son, and most of the activities centered around the boy. Their picture opens with Mrs. Williams reading "The Night Before Christmas" to the lad at bedtime. Before going to bed, the lad hangs up his stocking by the fireplace, then assists his father and mother in hanging up theirs. Little human touches are injected in this sequence by having the boy choose between his parents larger and smaller stockings. Father and mother then escort the lad upstairs to bed, tuck him in and

● Continued on Page 551





● Edmund Turner moves a puppet one step in the action cycle in the tedious process of single frame animation photography that goes into his current production, "Tiny Town."

## His Movie Stars Are Tiny Puppets

Hand Made Wooden Figures To  
Enact Thrilling Drama On  
Miniature Sets Of "Tiny Town"

B y L E E Z H I T O

**G**EORGE PAL, Paramount Pictures' creator and producer of "Puppetoons," had better look to his laurels, for currently there is an amateur movie maker out-doing Mr. Pal, creating a story and puppet figures for what promises to be one of the most entertaining animated films ever produced. He is Edmund Turner of Detroit, Michigan, the artist responsible for the series of titles which appear in HOME MOVIES each month.

We could wait and tell you about "Tiny Town," this animated puppet film, after it is completed, but the story is too good to wait. Besides, there will be plenty more to tell after the film has had its initial premiere. Turner, who is employed as an advertising illustrator by a motion picture theatre chain, long has been a home movie hobbyist. It was his avid interest in things cinematic that brought him to HOME MOVIES' staff as title artist. Readers may remember Turner's initial effort in animating movies. His film "Peetie," a 400 foot animated cartoon, won an award in HOME MOVIES 1940 annual amateur contest. Since producing that film, Turner's movie making ambitions have reached greater heights and his current puppet production is the result.

His undertaking is no mere haphazard effort, as may be seen from the photos on these pages. His sets are the result of careful planning plus unusual artistic skill, and the puppets or dolls, which are to be the major characters of his play, display the ultimate in originality and design.

Turner has been busy on this project for more than a year. It has been his spare time hobby evenings after work and on week ends when mowing the lawn or shoveling coal and tending the furnace did not consume his spare moments. Mrs. Turner, who with her two daughters, Joan, 13, and Elaine, 6, share Ed Turner's enthusiasm in the project, cheerfully set aside a corner in one of the bedrooms for designing and constructing the sets and puppets.

"The kids have been in my way many times," said Turner, "but also have been a great help to me. They often give me suggestions which might seem silly to the average adult,



● One corner of the master bedroom is Turner's studio. Mrs. Turner and daughters Joan and Elaine watch progress of his work and occasionally offer a helpful suggestion.

● Each tiny figure is hand carved with a single-edged razor-blade. Here Turner puts the finishing touches on Ah Me, the Chinese laundryman.





but which proved sound advice. You know," Turner added, "if you want to do a thing that is for kids, you must find out from kids what kids really like!"

His girls, and their friends, too, proved helpful in other ways. Like the time Turner needed hundreds of sticks as ties for the rails of a miniature railroad. Good Humor sticks—the "handles" for ice cream bars—proved to be the very thing needed. So the Turner girls and their friends were treated to Good Humors every day for weeks and admonished to save the sticks until the required number were accumulated.

Some of the articles which Turner has been accumulating and which have gone into the construction of his puppets and sets are string, blocks of wood, colored paper, buttons, washers, discarded broom sticks, fishing tackle, small chains, etc.

"In addition to these," said Turner, "I have had to buy endless quantities of cardboard, wall board, paints, nails, glue, wooden buttons and candy suckers for the sticks. In fact I have bought a lot of things for my daughters that I might not have bought otherwise if it weren't that my end purpose was the material I could salvage and use in constructing the sets."

Each puppet is hand carved from a block of wood. Turner uses an ordinary single-edged razor blade for carving, and the puppets are smoothed to shape with sand paper then painted. Other materials, of course, go into construction of the hands, arms, legs and heads, especially where these parts are to move in the animation routines. Each figure requires about two days time to carve and assemble. The body of each has about six holes drilled underneath so that the legs may be moved to different positions corresponding to the action cycle as when walking or making other movements. To cause a wooden soldier to walk, for instance, each leg moves to three different positions in the body which means that the leg must be detached and reinserted in a new, but concealed hole, in the body as the camera pauses between single frame exposures.

The doll designs are Turner's own creations and so unique are they, already one large toy manufacturer has dangled attractive offers before Turner in order to induce him to drop his pens, inks and paint brushes and turn his talents to designing toys.

The accompanying photos cannot begin to do justice to Turner's clever flair for design. But close observation reveals the many unique innovations and details certain to make the sets vie with the puppets in the completed motion picture. There's Ah Me's hand laundry; the barber shop and the bank next door; the fashion shoppe; and there's a miniature motion picture theatre, too, to name just a few of the sets in which the action of "Tiny Town" will take place.

Unless there are some last minute script changes, "Tiny Town" will appear on the screen about like this: The picture will open with Mrs. Turner reading a story to her two little girls. As she turns the pages, the main and introductory titles are shown; and as she turns another page, the opening scene of the animated sequences will dissolve into view. This will show a tiny train, the "Tiny Town Limited" coming down the tracks and bearing a package which is delivered at the station and thence to the home of a little girl who is the star of the picture. In the meantime, the girl has received a letter informing her she is to receive a prize in a contest she has entered, the prize being the package consisting of a collection of rare gems and cash.

Ah Me, the Chinese laundryman has also been expecting a package, a consignment of striped paint for his awning! A burglar learns of the girl's valued prize package and sets out to steal it. He follows her to the bank, where she deposits the cash and gems after which she enters a nearby theatre. The burglar then robs the bank, carrying away safe and all.



● Elaine and Joan look over the cast of characters of "Tiny Town," all hand carved and decorated by their father. Many of the characters originated from the girls' suggestions.



● Turner's skill is exemplified in this closeup of some of his puppets. That's the villain of the play at extreme left. The arms, legs and head of each puppet is movable for animation.

● Joan Turner giggles as she recalls some of the funny antics of the policeman and the fashion shoppe modiste in one of the animation sequences.







• The LaSabana airport at San Jose, Costa Rica is a busy stopover point for visitors to Central America. This photogenic spot offers endless picture making opportunities for the movie amateur.

**C**ENTRAL AMERICA is the paradise of tomorrow for the vacationer. The American tourist and traveler who has exhausted the recreational advantages of such vacation spots as Yellowstone, Yosemite, Grand Canyon, etc., already is charting his 1946 vacation from the travel folders descriptive of Honduras, Nicaragua, Costa Rica and Panama.

Indeed, already the airlines are bulging with tourists bent on exploring the vacation opportunities in these Latin republics and invariably we find them boarding their planes with the inevitable movie camera loaded with color film and ready to shoot along the way. As the fleet and comfortable airliners hum southward beyond the Mexican border, cine cameras click off footage as they focus through cabin windows on the tropical panoramas below.

Within a comparative short time, trains and steamers will also be carrying their share of vacationers to Central American scenic spots and, of course, hundreds of others will follow in their own automobiles, driving conveniently over the Pan-American highway rapidly nearing completion.

Who, when and what to film is everywhere self-evident, for these countries abound in endless scenic as well as human interest material for one's movie camera. Those who have followed me through Mexico and Guatemala (in the October and November issues) may wish to know just what photogenic material is also to be encountered beyond the Guatemala-Honduras border.

El Salvador, the first Central American country south of Guatemala, will be found as contrastingly peaceful and serene in landscape as Guatemala is bold and abrupt. The smooth, rolling, green coffee country of this tiniest of Central American republics and its superior roads might tempt one to lean back and enjoy tranquility, and thus overlook many things of interest off the beaten path.

In El Salvador there are the many lovely lakes, for which the country is justly famous, and which, not being on the through routes, necessitate short but very interesting side trips. One of the interesting things about these lakes is that they differ widely in coloration. All are claimed to be medicinal and to possess different chemical content. In fact, the Salvadorans claim they have a medicinal water in the country beneficial for every human bodily ailment.

Never have I seen such a play of brilliant iridescent greens as are seen in the lovely Alegria Lake near Berlin in the southern part of the country. It lies in a bowl of an extinct volcano and is fed by warm springs bubbling up

# FILMING THE

Much Of Cinematic Interest Awaits The Latin America Visitor And His Camera . . .



• Indicated on map are areas of photographic interest, such as coffee and banana plantations, ruins, lumbering centers, etc., which abound in picturesque material for cine cameras.

along the shores. Then there is the larger lake, Ilopango, near the capital, along the shores of which residents of the capital have country homes, and in the far corners of which one encounters picturesque fisher folk with their dug-out canoes and throw nets.

Everywhere throughout the country and on the shores of the many lakes, streams and rivers, the women are accustomed to bathing and doing the family laundry in the semi-nude. They are quite unblushingly nonchalant about the thing, chatting in a friendly manner as strangers go about filming them.

Near the capital one can descend down into the very crater of the volcano San Salvador which periodically breaks into violent eruption. And farther north is Mount Izalco, the most active volcano in all Central America which has been in almost daily eruption for about two hundred years. Almost anywhere in the vicinity one runs into stark walls of recently cooled lava flows.

Although only ninety miles of the Pan-American highway crosses Honduras, the next country southward, there



# CENTRAL AMERICAS

B y H E R B E R T C . L A N K S

is enough of interest packed in that short stretch without making the detour up to Tegucigalpa, which is the only Latin-American capital not on the Pan-American Highway system. A brand-new American-built bridge crosses the Goascoron River between El Salvador and Honduras which once we used to have to ford by automobile, a feat only possible in the dry season. Soon after crossing the border the main highway leads into quaint San Lorenzo,

the main port of the country. Here one can film the primitive unloading of lighters by the natives who wade out to the boat sides breast-deep into the water and take the cargoes ashore on their backs. It reminds one of the orient.

Farther on the way toward the Nicaragua border the highway passes through the very old town of Choluteca, one of the most picturesque and primitive of towns along the whole way. It is very little changed from the Spanish colonial days, with its tiled roofs, grilled windows, and narrow streets which are mostly used by ox-drawn vehicles. Here one can decide whether to leave Honduras or detour up to the capital by way of a very scenic but rough highway or, as most people do and as we did, cover the country by means of the local and quite inexpensive airline.

It will make one's trip more exciting to travel by the taxi plane, hopping over mountains, then suddenly dropping down onto landing fields beside little towns and villages tucked away in the mountains, perhaps to pick up a passenger or some freight. The Hondurans in this part of the country have come to depend upon these little airlines to such an extent that the average citizen is probably more air travel minded than his counterpart in the United States. The planes fly so low that one can get very interesting camera shots from the air. The pilot will accommodate cameraists by arranging seats with a good point of observation, often up front beside him, and will circle interesting landmarks so that one can get better

• Continued on Page 548



• There is always action and color along the waterfront at Panama City—a must in the itinerary of the photographer.



• Looking more like a Hollywood motion picture set than an actual native village are these clusters of steep, thatched-roof huts to be found in northern Honduras.





● Ginger, toy fox terrier star of prize winning 8mm. picture of same name, goes over her script prior to shooting of scene by Ryne Zimmerman. Daughter Staria looks on while Mrs. Zimmerman holds script.

# How I Filmed A Winner

The Casual Purchase of a Puppy Led To Making the 8mm. Movie That Received a First Award in Home Movies' 1945 Contest

B Y R Y N E Z I M M E R M A N

"GINGER" began just as many home movies do. There was a sudden new interest around our house that suggested likely movie material

and I just naturally went into action with my camera. It was on a beautiful autumn day that we purchased a tiny toy fox terrier. We named her Ginger, as suggested by our daughter Staria. Although my wife, Pat, and I had long held out against having a dog around the house, Ginger won us over completely from the very day we first saw her.

Tiny and cute and full of play, I saw in Ginger a subject for a movie. When I got out my camera and began to make random shots of her romping around the yard, the most I hoped for was a short documentary of the pup. But Pat's imaginative mind was already at work and before I had made many shots, she suggested that we shoot a little story with some fiction added, telling how Ginger came into our household.

Pat conceived the idea of having daughter Staria coming home from school on her bike. Passing a neighbor's fenced yard, she sees the little pup at play. She gets off her bike and the pup

comes over to the fence. Thrusting her hands between the slats, Staria fondles the dog. Suddenly the dog scampers off to a hedge against which a homemade cardboard sign rests. The dog grips the card in its mouth and drags it over to the fence for Staria to see. She picks up the sign and reads it: "Puppy For Sale —75 cents."

Thrusting the sign in her bicycle basket she sets out for home, pedaling furiously. Entering the house she steals upstairs and gets her pig bank. Smashing it on the floor, she picks up the coins one by one; discovers she has but 63 cents. She then decides to go downstairs and ask her father for the additional 12 cents.

My wife takes over the camera at this point and I become an actor in the play. Staria comes over to where I am sitting in a club chair and says: "May I have twelve cents to buy a dog?"

I refuse, but Staria begs, then starts to cry. Following the inclinations of most fathers in a situation of this kind, I relent and give Staria the money, and she scampers off to buy the dog. Obviously I, being absorbed in my newspaper, give the subject no further thought at the moment. But Staria returns with the dog and, carefully concealing it in her book bag, steals upstairs and hides it in her room.

At dinner time the pup has not yet been discovered by either Pat or myself, and Staria comes to the dinner table with carefully laid plans. When we are not watching her, she takes food from her plate, a handful at a time, and drops it into a napkin on her lap. Then she asks for a second helping for herself.

Excusing herself early from the dinner table, Staria hurries to her room to feed Ginger from the napkinful of goodies filched from the dinner table. Subsequently Staria goes to bed and puts Ginger under the covers beside her. Downstairs, Pat and I are reading. We observe the quiet in Staria's room, and Pat goes up to investigate. It is then she discovers Ginger who makes an immediate hit with her. Staria, of course, is observing the discovery with half closed eyes, and by the time I reach the room, there is no question but that Ginger will remain one of the family.

This was the extent of the picture for about a year.

● Continued on Page 540



● Frame enlargements from Ryne Zimmerman's 8mm. Kodachrome picture "Ginger." In top picture, Ginger is snuggled under covers of Staria's bed, here to be discovered by mistress' parents. Accepted as a member of household, Ginger is given a kiss and hug by Staria—lower photo.

**MIDWINTER** is title of photo on opposite page which is offered as a timely title background for readers' holiday and winter films. Block letters may be laid over picture for the title, or text may be handlettered in white ink. Shoot at a distance of thirty inches.









● In this picture, "on the nose" exposure resulted in clear detail in both the shadows and texture of the snow. Note, too, how shooting against the sun enhanced pictorial effect. This required a sunshade over the lens.

# Sun, Snow and Color Film

B Y L A R S M O E N

**W**INTER sun, and snow on the ground offer the movie amateur endless opportunities for some of the most colorful movies it is possible to make. It used to be the habit of the amateur, living in that part of the country that is covered with snow during winter months, to put his movie camera away until spring thaws brought warmer weather and green color to the trees and fields.

Today, more and more amateurs recognize the picture making opportunities that winter affords, and with color film, too. Actually, the amateur who puts his camera away for the winter is losing out on a good many possibilities of making beautiful pictures. Snow scenes are not necessarily any more difficult than others, but they do demand a somewhat special approach. Rightly done, they can be as beautiful as anything which comes the amateur's way.

What are these specific demands of snow cinematography? Suppose we list a few of them, so that we may understand "why" as well as "what" when it comes to corrective measures. In filming snow scenes, all or some of the following

● Continued on Page 546

● Here again, shooting against a low sun brought out detail in the snow and in surface of the brook flowing in the foreground. Color is injected in the otherwise flat scene by the skiers' costumes.

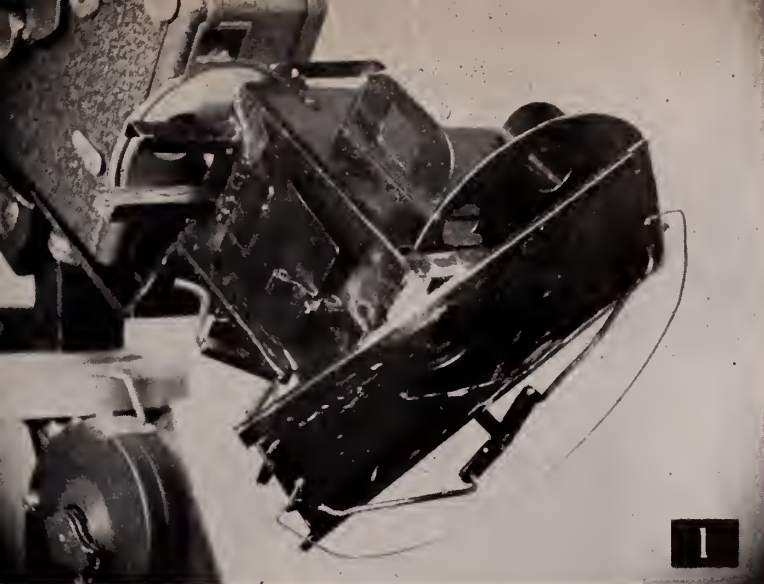




# Home Made Gadget For Cine Tricks

Matatrack Box Simplifies the  
Making of Fades, Wipes, etc.

By LESLIE D. ROBBINS



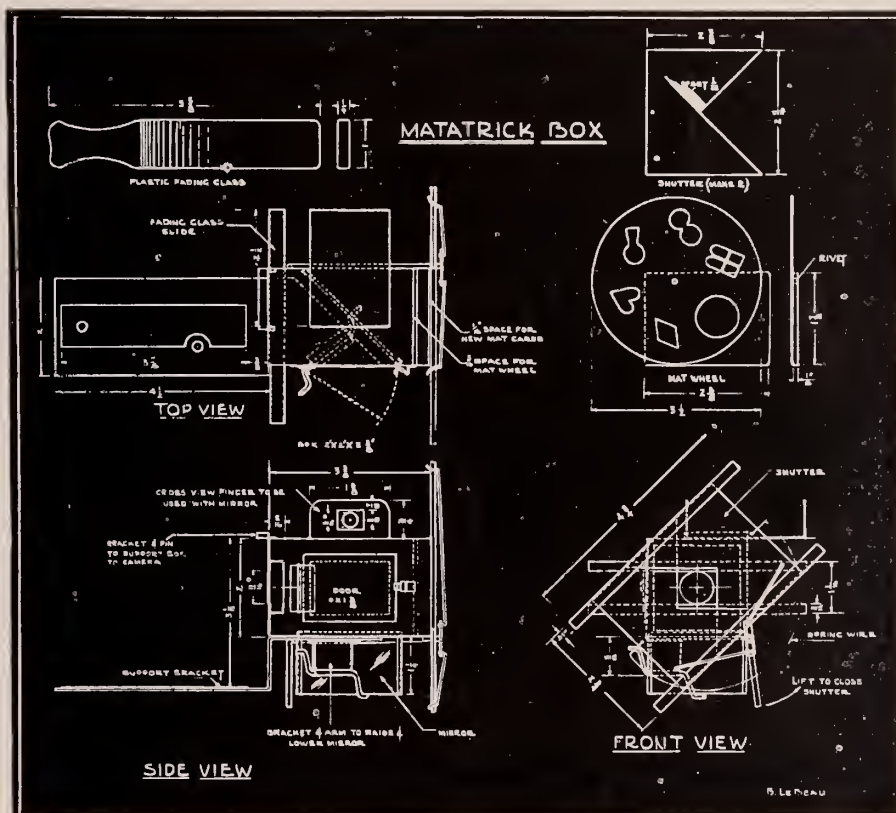
● Fig. 1—Looking down on the Matatrack box mounted before a Perflex 8mm. camera. Here may be seen the cross-viewfinder, the masking disc, and the automatic iris device on front of box.

**M**OVIE amateurs may be classified, roughly, into three groups: the snapshooter who makes random pictures, same as the man with a Brownie camera; the serious filmer who strives to give his pictures professional quality; and the gadgeteer to whom the making of accessories for his camera is more fun than making movies.

I might be classified as a hybrid—a combination of the gadgeteer and the serious amateur. I take my picture making seriously enough that when I want certain effects in my movies I want to be able to make them conveniently and with professional-like results. Because of this, the Matatrack box was born—the gadget you see in the accompanying photos and which is a combination of matt box, fader and trick device tied together in one unit with some exclusive innovations of my own.

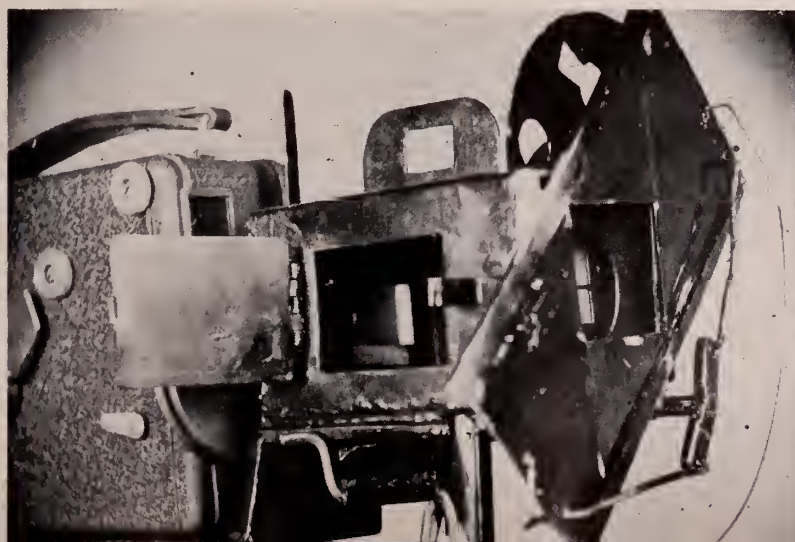
The Matatrack box is mounted on a metal bracket that fits between camera base and tripod, holding it before the camera lens. On front of the box is the fading device—actually an iris effect, in that exposure is decreased by sliding

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● Fig. 2—Diagrams showing details of construction of various features of Matatrack box.

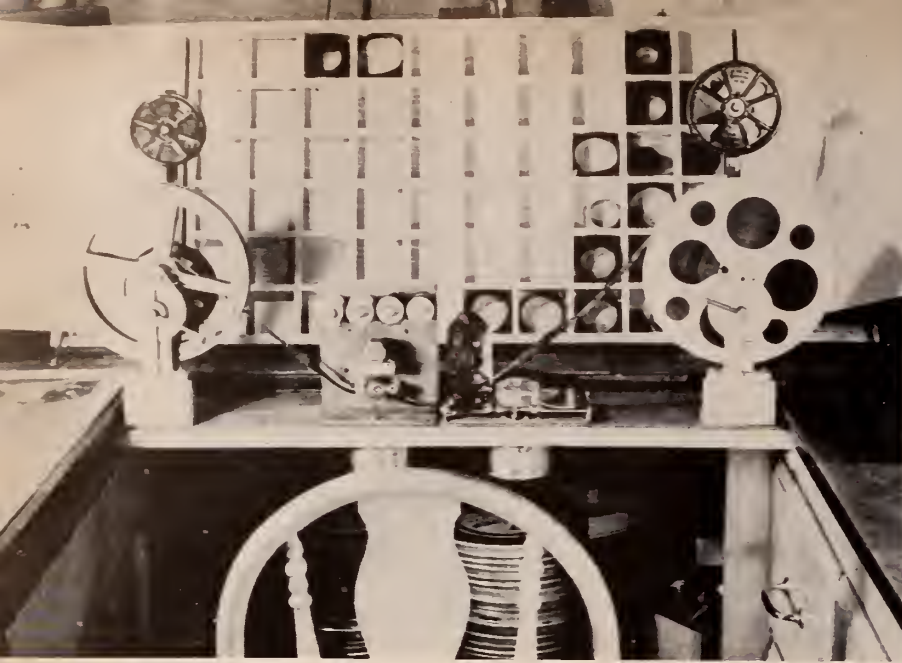
● Fig. 3—Showing side door opened to permit shooting scene at right angles for wipeoff effect. A 45° mirror moved by a lever makes the wipeoff.



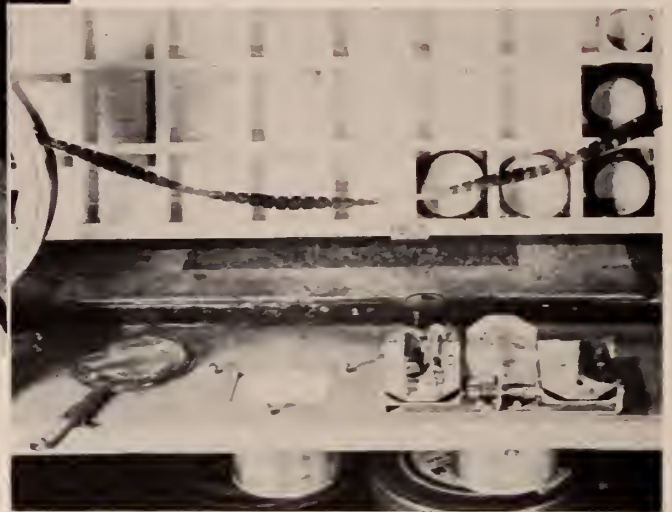
● Fig. 4—Showing iris device open and the spring and control bars by which it is operated. Note "window effect" mask in place before the opening.







• This compact editing board was designed to fit snugly in a pantry abandoned to the author's hobby. It boasts, in addition to splicer, rewinds and action-editor (not shown), extension arms for laboratory reels, film cleaner, footage counter, illuminated inspection panel and file compartment for film scenes. Photo at right is closeup view of inspection panel; also shows receptacle beneath splicer to catch film clippings.



# Planning An Editing Board

**T**HE sheer fun of making movies may come from exposing the film, but the real workshop from which emerges the completed picture is one's editing board. Unless the editing department of your hobby room is equipped with all the accessories necessary to complete the job, editing films ceases to be fun and there is just one result: editing invariably is neglected and films are shelved instead of being screened regularly for family entertainment.

It is true, of course, that many amateurs have been unable to buy the editing equipment they wanted in recent years. Thus some resorted to building their own. I am one of these. Oddly enough, my activities as a movie amateur blossomed into a major hobby during the war years, just when movie equipment and accessories, along with film, began to disappear from the market. So I decided to build what I needed and one of the first items was a complete editing board.

I suppose my situation was similar to that of other cinebugs—limited space in which to work on films—so the first requirement was that my editing outfit be compact. My first step, then, was to make a sort of flow sheet or diagram of operations. I then listed all

## Analysis Of Items Vital To Efficient Editing Of Home Movie Films . . .

By ARTHUR SHARP

the jobs for which an amateur ordinarily uses an editing board and came up with the following:

1—*Cutting, trimming and splicing film:* This calls for a good splicer, cement and a pair of scissors. Also, the bits of film trimmed in making the splice plus the scraped emulsion should be taken care of. So I noted need for a means of disposal of both.

2—*Editing films:* Since this involves

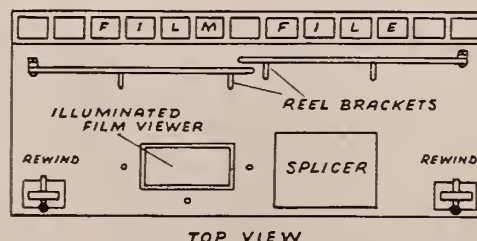
cutting out scenes, deleting unwanted frames, etc., and then re-arranging the scenes and resplicing, a means of filing the separated scenes in chronological order to await splicing was an important feature.

3—*Viewing films:* Also important was a device that would permit inspection of the film greatly magnified and if possible, with the pictures in motion. This indicated need for an action-editor or at least an illuminated opal glass with a magnifying lens above it.

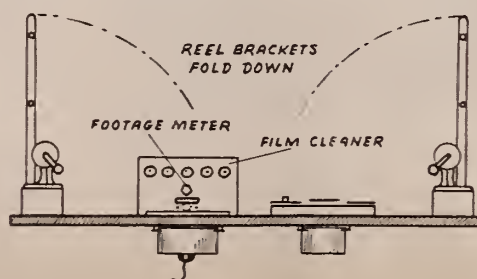
4—*Rewinding films:* Obviously a pair of sturdy rewinds were an essential accessory to be included.

5—*Cleaning film:* A chore too often overlooked by the movie amateur. Home

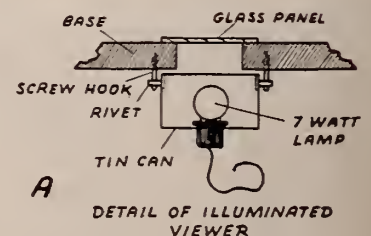
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TOP VIEW

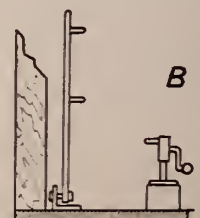


FRONT VIEW



A

DETAIL OF ILLUMINATED VIEWER



END VIEW

• Follow these diagrams if you would build a duplicate of author's editing board. Detail A shows method of attaching light beneath inspection glass. Detail B shows folding auxiliary reel bracket.





● An effective lighting setup for Christmas tree scenes. Three photofloods throw light into the scene from different angles and a fourth light, "D" highlights tree from rear.



● Photofloods always should be used in suitable reflectors attached to portable standards, as shown here. To use photofloods without reflectors means full efficiency of lamps is not obtained.

**A**MONG movie amateurs to whom coming holiday festivities mean shooting movies indoors again, probably many need to refresh their memory on photoflood values, indoor exposure data and the techniques connected with filming with artificial light.

With color film the logical medium for recording the festive doings of the family on Christmas and New Years, good lighting and proper exposure are mandatory if good pictures are expected to follow. Good lighting will result only if there are adequate photofloods and efficient reflectors to throw light

# Lighting Interiors

## Holiday Movie Making Calls For Brushing Up On Lighting Knowledge

By L E S T E R M O R G A N

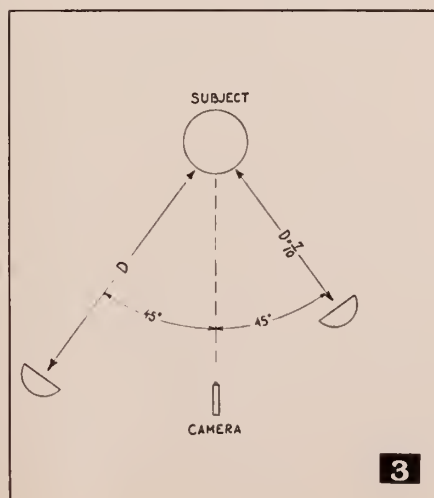
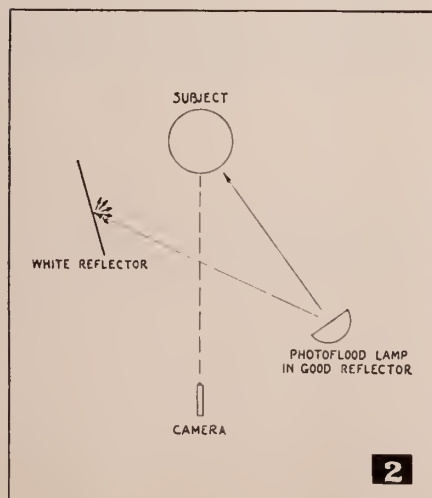
into the scenes or sets to be filmed.

The most practical light source available to the amateur is the tungsten filament lamp known as the photoflood.

The photoflood lamp emits a maximum amount of photographically effective light for a minimum of current consumed. Low current consumption is an important factor because home lighting circuits are not generally designed to carry large circuit loads that would be necessary if other types of photographic lights were used.

Photofloods are available in four sizes and are designated as No. 1, No. 2, No. 4, and R-4. All lamps are designed for regular household lighting

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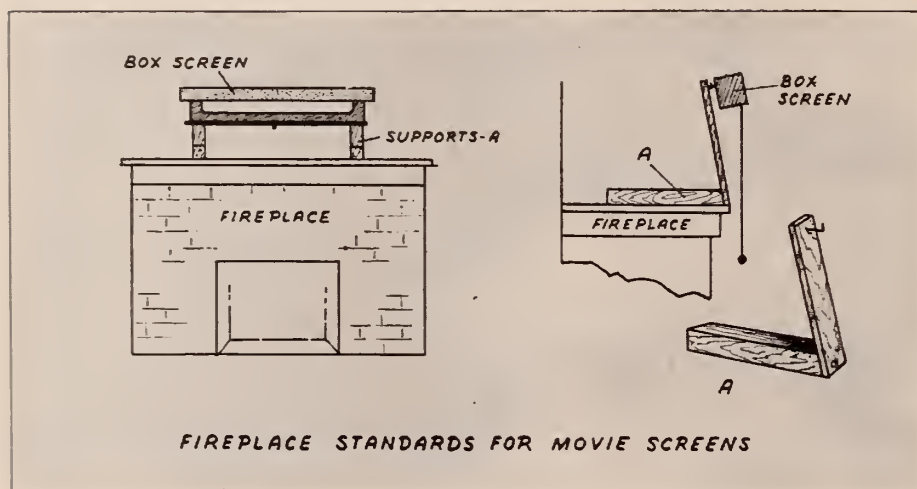


● More than one light source should be used so that light is directed toward scene from either side of camera, fully illuminating the subject. Balanced instead of flat lighting is preferred and this is secured by setting one photoflood closer to subject than the other, as shown in diagram 3. Diagram 2 shows use of a white or foil covered reflector replacing a second lamp and reflecting light on opposite side of subject—very effective for closeups.



# HOME MOVIES' experimental

## *Ideas for Cine gadgets, tricks and*



### Fireplace Screen Support

The family fireplace long has been the popular spot for erecting the screen for showing home movies. Movie amateurs whose screens are of the roller or box type without the tripod, will find this suggestion helpful for parlor screening of movies. As shown in the diagram above, two wooden supports placed upon the mantle hold the screen above the fireplace. The supports may easily be carried and stored with the screen.

As shown in detail A, each support consists of a base, made of a length of wooden two-by-four, and an upright member of the required length which is nailed to end of the two-by-four on an angle. This places the center of gravity towards center of the two-by-four preventing the supports from toppling forward when screen is mounted upon them.

A long screw hook inserted near top of each of upright receives the screw hooks in the screen case.—*James Duncan, Greeley, Colorado.*

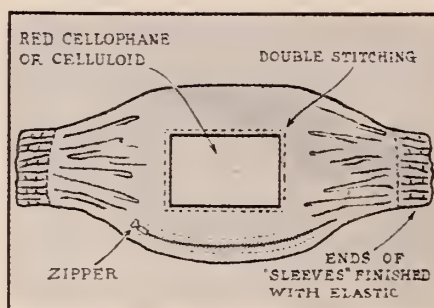
### Rewinding Tip

When screening several reels of film, instead of rewinding each reel as it is projected, set it aside; transfer the reel from which it was projected to the take-up spindle and thread the next reel of film in the projector. When this reel is projected, place it—without rewinding—on top of un-rewound reel No. 1. Follow this procedure until each reel has been screened.

Now, although all screened films are wound on the "wrong" reels, if they

have been stacked in the order in which they were screened, they may be rewound in consecutive order. Transferring each emptied supply reel to the takeup spindle will insure each film being rewound on its original reel.

This procedure will make for smoother showing of films with a minimum of interruption between reels.—*Richard J. Cowan, Los Angeles, Calif.*



### Changing Bag

Sketched above is a changing bag, a handy accessory which any movie amateur can make to assist with winding back film in camera or in spooling bulk film on to camera spools without the need for a darkroom.

Gadget is made from two thicknesses of black sateen and large enough to accommodate your camera and also to allow movement of hands within it during threading process. All seams are on the inside, turned and double stitched.

The "arm-holes" on either side of the bag are fitted with elastic, drawn sufficiently to insure a snug fit about the wrists or arms. The under side of the bag is slit and a zipper, obtained from the notion counter of any 5 and 10

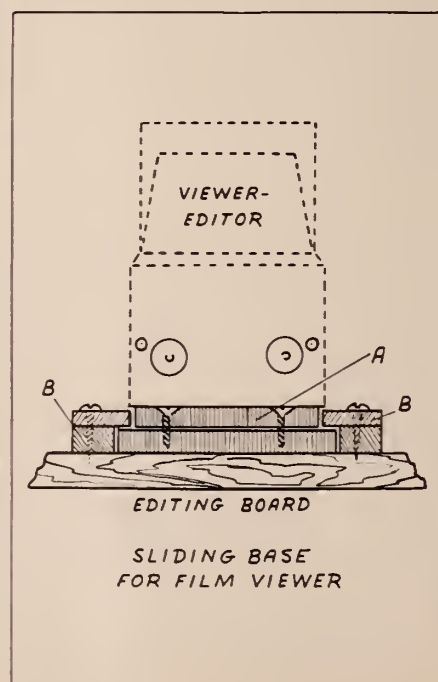
cent store, is fitted to it. This opening is made light-proof by an overlapping flap sewed inside the bag.

If you use ortho or positive film exclusively, then add a "window" by stitching a small panel of red cellophane or celluloid over a square opening and sealing the small holes made by the stitches with red or black cellulose tape. This "window" will enable you to watch film changing and threading operations.—*George Burnwood.*

### Sliding Base For Viewer

Added convenience may be had from film viewing devices such as the Craig Projecto-Editor and the Bell & Howell Filmviewer when such equipment is mounted upon a sliding base, permitting the viewer to be moved back out of the film path, during film rewinding or splicing operations, and returned to convenient viewing position when desired.

Such a movable base may be constructed easily by anyone handy with carpenter's tools, and may be mounted upon editing board or worktable. The accompanying diagram shows method of construction. The base consists of a slide A on which the film viewer is mounted, and this moves between two tracks shown at B. The tracks are made from a strip of pine 1" x 1" x 12" with





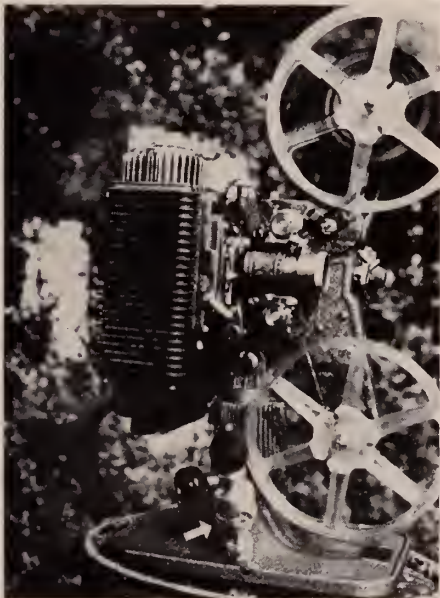
# cine workshop

shortcuts contributed by readers

a strip of quarter-inch material  $1\frac{1}{2}$ " in width fixed at the top, as shown, to form the groove in which the base A slides.

The base A is also constructed from two pieces of pine; the bottom piece planed to a thickness of  $1\frac{5}{16}$ " is cut 7" long and the width according to size of base of the film viewer. This will be more accurately determined by the top piece, the width of which will be slightly larger than base of the film viewer. (For the Craig 8mm. Projector-Editor, for example, this would be  $4\frac{1}{2}$ "; for the 16mm.  $6\frac{1}{2}$ ".)

With the two slide pieces joined by countersunk wood screws, the film viewer is then mounted upon the sliding base, flush at the front. At least  $\frac{3}{32}$ " should be allowed between base and the tracks to insure free movement and allow for shrinkage or expansion of the wood.—J. H. Mieding, Hollywood, Calif.



## Pilot Light

Owners of Revere 8mm. projectors can enhance the utility of this otherwise very excellent machine by installing a small pilot or work light in the base as indicated by arrow at bottom of photo below.

The small candelabra pull-chain socket was attached by means of a short light fixture nipple extended through the projector base and secured with a nut. The light is a regular 7-watt frosted bulb with candelabra base. One

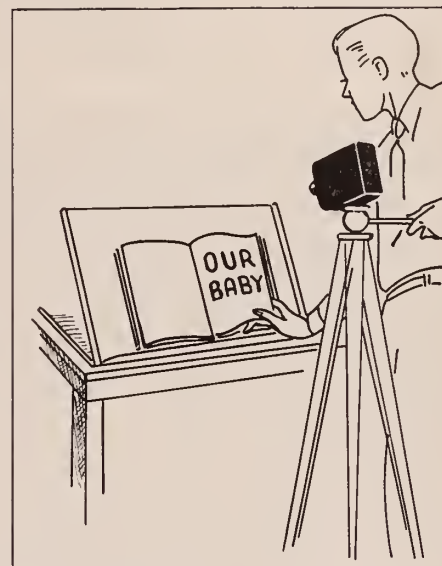
half of the bulb is painted flat back to shield the light from operator and audience, allowing a narrow beam of light to play on the film gate and sprockets of the projector. The socket is connected directly to the power source beneath projector base before it enters the switch.—F. C. Arthur Warren, Ohio.

## Room Light Control

Where one's projector is not adaptable to alterations permitting installation of a dual switch for controlling room lights, one may make a base for the projector from a panel of 1" pine and mount switch and electrical outlets upon it. This handy accessory may easily be carried with the projector.

As sketched below, a plug-in receptacle is provided for connecting projector cord to base. Two other receptacles are also provided: one for the cable bringing 110-volt current to the control panel; and the other for plugging in extension to the room lights (floor or bridge lamp, etc.)

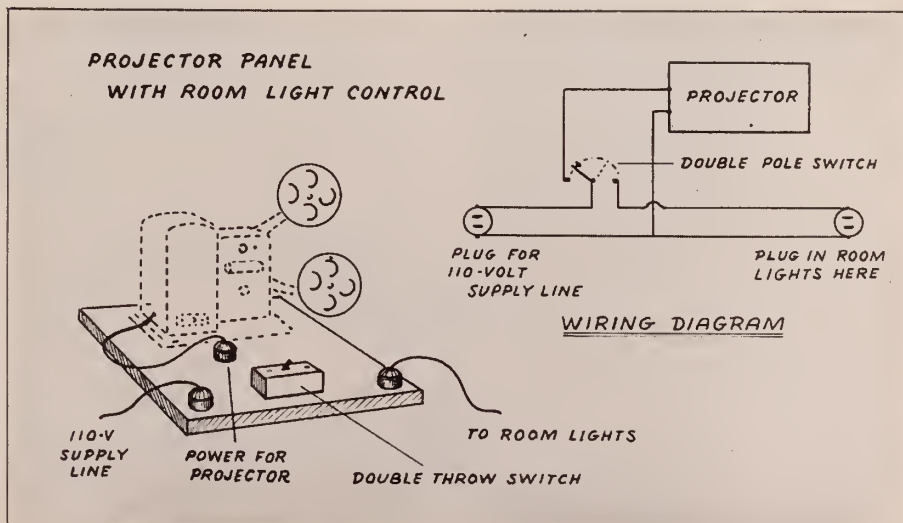
Forward and in center of panel is a single pole double-throw switch which serves to direct current into projector or to the room lights, as desired. The wiring diagram shows the hookup to be followed. Thus, by throwing the switch to one position, the room lights are extinguished and the projector started. Reversing the switch position stops the projector and illuminates the room lights. One switch controls both, greatly simplifying operations for the home movie showman.—Gale Kadan, LaJolla, Calif.



## Book Title

One of the most effective opening titles for a picture can be made with the opening of a book, revealing wording of your title on the flyleaf. Any large book with plain, unlettered covers, may be used for this. Letter your title on a piece of dull finish white paper, cut same size as the book page, and tip it in with adhesive over the flyleaf of the book.

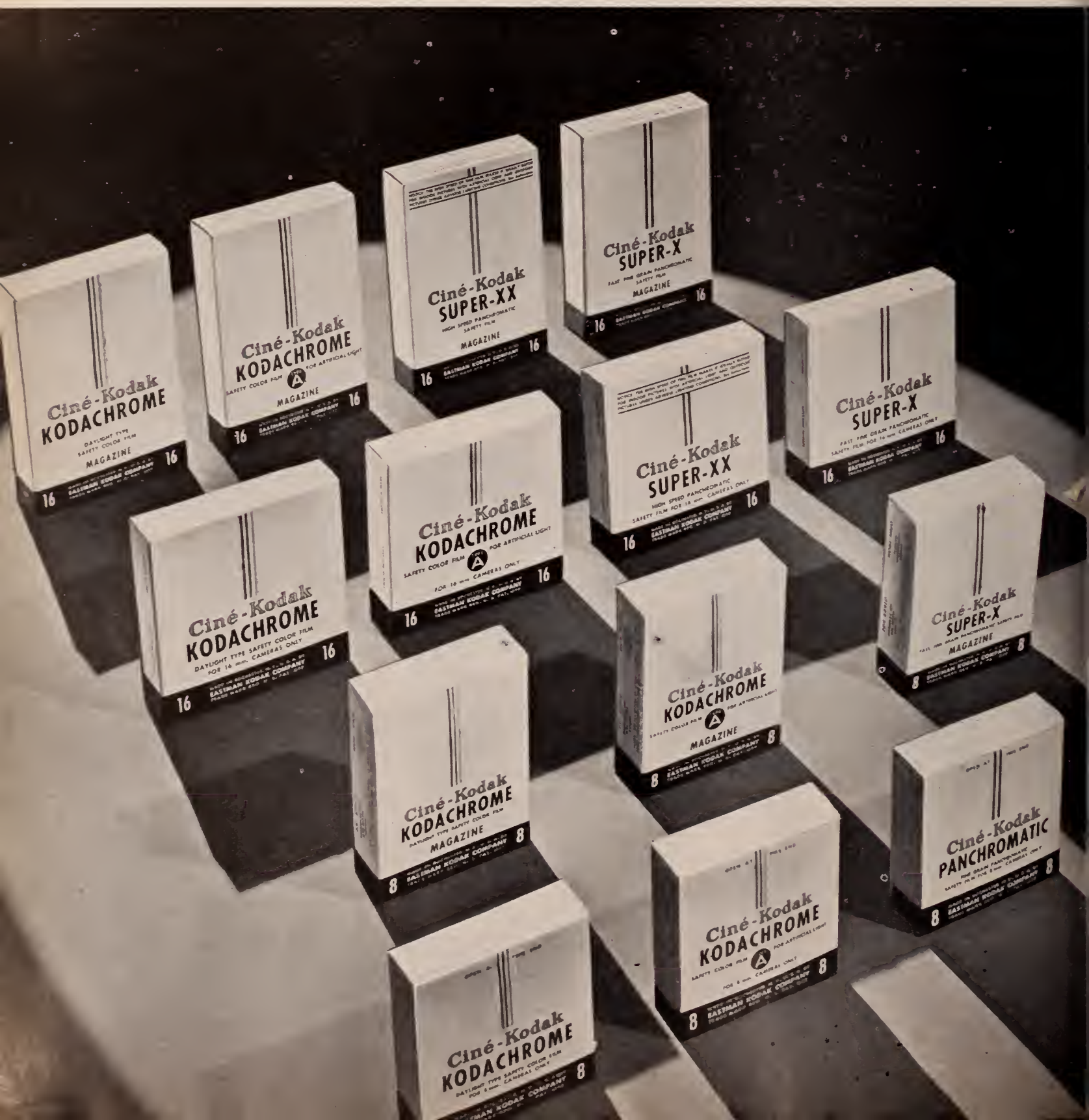
Center the book in a closeup with your camera and as the camera is started, have an assistant open the book to the title page, holding it for the required time to permit reading on the screen. Additional credit or explanatory titles may also be made and photographed in this way.—F. Coc, Denver.





# Biggest movie-making news in four

# CINÉ-KODAK FILM IS





years...

COMING!



**CINÉ-KODAK FILMS... Full-color Kodachrome  
and black-and-white... magazine  
and roll... 8mm. and 16mm.**

**Y**OUR DEALER may not have all the Ciné-Kodak Film you want—first time you see him. But more is being distributed every week... in all the familiar types you see on this page.

*That's the biggest movie-making news in four years!*

There's little need to talk about Ciné-Kodak Films and good movie making. Since 1923 the two have been synonymous.

And all good movie makers are alert to the many picture opportunities of the month and the season. Stirring shots of winter's fast-moving outdoor activities.

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Get out your movie camera—today. Start—now—to make up for lost time... and lost movies. . . .

(Some Ciné-Kodak Film will come in the familiar prewar cartons... some, in the new-style cartons you see here—yet all will be dated on the outside for your protection.) Eastman Kodak Company, Rochester 4, N. Y.

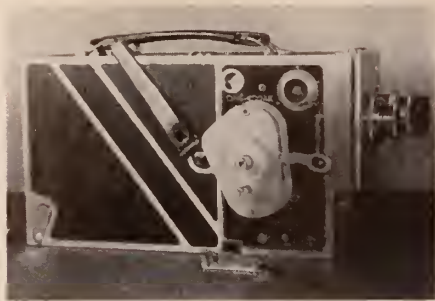
**CINÉ-KODAK**

the film that first made home movies possible... then popular.

Kodak







● Device slips on rewind crank shaft and operates by camera motor to manipulate shutter lever of Special in making fades.

## New Fader For The Cine-Special

★ **W. F. ALLENBY**, professional 16mm. cameraman of Stratford, Connecticut, has designed and is preparing to market a compact automatic fader control for the Cine-Special. As pictured below, device is palm-size and readily snaps in place on the Special to effect smooth fades in the making of lap-dissolves. Photo above shows device attached to camera. No alterations to camera are required; the rewinding crank is merely removed and shaft of fader is inserted in camera in its place. The same locking feature that holds the rewind crank, secures the fader. The rewind handle may then be attached to the extended shaft of the fader so that its use may be continued.

A feature is that this device may be used on the camera without need for using tripod. For example, to effect a fadein, the control knob in center is moved a quarter of a turn. This sets the mechanism in contact with the camera shaft which causes the lever engaging the camera shutter adjustment to gradually move to wide open position. Lever comes to a stop automatically at this point. A fadeout is made in a similar manner, the lever stopping the camera automatically at conclusion of the fade.

Where it is desirable to fadeout only, without fading in on the next scene, the knurled control knob may be turned one half revolution. Knob will then

● Continued on Page 554



● Palm size and weighing but five ounces, Allenby's fader should prove boon to professional desiring camera-made fades and dissolves in his films.

## Churches Teaching Religion With 16mm. Sound Films

★ ONE OF the most rapidly developing phases of 16mm. non-theatrical production is the religious educational film. Currently, this field is attracting almost as many 16mm. producers as the educational, business and training films field, but production already is resolving itself in the hands of those best qualified to handle production of films covering this specialized subject.

While there are instances of individual churches and religious groups producing their own films, such producers as Cathedral Films of Hollywood are making notable progress, their films already having found wide acceptances among churches throughout the nation.

Just as there are many religions, it is possible there may eventually be as many separate producers of religious films catering to each church. Fanchon Royer, for example, is currently producing a series of films in the Catholic pattern in Mexico.

Typical of this movement is the noteworthy work done by the



● Scene from the Evangelical Lutheran Synod's 16mm. film, "Power of God," said to be first religious feature picture produced professionally by any Protestant church.

Evangelical Lutheran Synod of Missouri, Ohio and other states. Paul G. Kiehl, of the Missouri Synod's Visual Education Service, relates the problems faced in this unique church undertaking and how these were overcome.

"Now that is all over with, we are wondering what held us back. We now know from actual experience that churches can produce successful films. The big thing was to get started.

"No one had heard of laying out \$50,000 in cold cash for a religious feature film—not even Hollywood. The need was there, but who would take the chance. There was no box-office guarantee on returns. It had never been done before.

"We got the money—and in eight short production days it was all spent. But we had a film nearly an hour long. *The Power of God* was the first religious feature produced professionally by any Protestant church. It can be safely said that it is now making history in religious films.

*The Power of God* was produced for the Lutheran Synod of Missouri by Roland Reed Productions, Hollywood.

To those who are close to the church film scene, news of the success of any religious motion picture means a step forward for the cause of Faith. To clergymen, the fact that the 16mm. film me-

● Continued on Page 555





● "On set" film supervisors of J. Walter Thompson advertising agency discuss a bit of action just before shooting a scene for a production for RCA Laboratories.

## Ad Agencies Back 16mm. Films As Important Selling Media

★ ADVERTISING agencies are increasingly recognizing the great power promotional and advertising films can wield for their clients. The J. Walter Thompson Company, long a user of the film medium in advertising, predicts an unprecedented increase in business film production in the times ahead.

"The long foreseen postwar boom in commercial motion pictures is on its way," according to Don Jones of the J. Walter Thompson Company's motion picture department. "Business firms, according to the crystal ball experts, should right now be huddled over their planning boards, designing films to merchandise their new postwar products, laying out training pictures for sales forces, and readying new public relations films for schools and clubs.

"In the motion picture department of the J. Walter Thompson Company, activity on V-J Day confirmed predictions. A record number of pictures were in preparation, production or distribution—ranging from simple sales training slides to elaborate long-time movie programs for large advertisers.

"J. Walter Thompson Company's present activity in motion pictures is not an overnight phenomenon. Advertisers' interest in the motion picture medium has grown steadily since the department was established back in 1938, and the department has expanded its operations accordingly. Films of all kinds—from documentaries to cartoons—have passed through the cutting rooms. The variety of movie clients offers a good cross section of the advertising world. To name a few: Ford Motor Company, the Institute of Life Insurance, Seven-Up Company, Elgin National Watch Company, National Broadcasting Company, Libby, McNeill & Libby, Reynolds Metals Company, Shell Oil Company, Swift & Company, Radio Corporation of America and Pan-American Airways."

The Thompson motion picture department is not in itself a film production unit. Each production is handled by a regular 16mm. film producer who is contracted for the individual jobs. The film department's service to its clients is one of planning and supervision, to insure that each picture produced meets the company's standards and does a proper job for its sponsor.

● Continued on Page 554

## Closeups

★  
★  
★  
**CHARLES TREGO** currently is shooting a novel film in 16mm. Kodachrome of the art and antics of skilled surfboard riders at the various Southern California beaches. New and unusual camera angles, for which Trego is famous, are being introduced in this picture, some of them made with aid of the special plastic underwater camera "blimp" recently developed by Telefilm, Inc., who incidentally will distribute the picture.

★  
**ELMER DYER**, Hollywood's most famous aerial cinematographer is now one of the most active of 16mm. cameramen. As far back as World War I, Dyer's camerawork has always taken him up in the air, mostly shooting from planes. Nor has he been successful in changing his pace. He is currently shooting from the high elevations of steel camera towers bordering the various Southern California racetracks now employing a new system of photographic checking by which every horse race is photographed from start to finish on 16mm. film.

★  
**RAY FERNSTROM, ASC**, is currently behind a Cine Special for Frederick K. Rockett Productions, Hollywood, filming scenes for Richfield Oil Company's latest color film picturing the postwar uses of their products. Fernstrom graduated from 35mm. to 16mm. via the Army Air Corps where he was handed a 16mm. camera and assigned to recording combat action of U. S. Superforts over Africa and Italy.

★  
**TED PHILLIPS**, deep in the Amazon valley of Brazil, writes that he expects to be back in Hollywood soon to begin the task of editing the Kodachrome footage he has secured for Burton Holmes' 1946-1947 lecture series.

★  
**HERMAN HACK**, onetime Hollywood film stuntman, has started production of a series of short subjects in 16mm. color and sound, covering such sports events as rodeos, boat races, auto races, etc.



# NEW SOUND AND SILENT FILMS

★ Recent Releases for Road Shows, Clubs, Schools and Churches

★ Latest 16mm. and 8mm. Films for Home Movie Projectors



**Football Parade**—To be released December 15th is Castle Films latest grid-iron summary, *Football Parade of 1945*, which will bring thrilling moments of play from the season's top college games from a more perfect vantage point than a seat on the fifty yard line. Present editing schedule calls for sequences of action from the following 1945 contests: Yale-Harvard, Yale-Princeton, Columbia-Dartmouth, Cornell-Pennsylvania, Duke-Georgia Tech, Notre Dame-Pittsburgh, So. California-Washington, Ohio State-Minnesota, and Army Navy. A highlight will be the exciting action in the Navy-Notre Dame game when the now much disputed play between Colella and Dancewicz occurred. Slow motion photography on this action proves officials were correct in ruling no touchdown for Notre Dame.



**Detour To Danger** is second major release in 16mm. color produced and released by Planet Pictures, Inc., Hollywood. Built on a thrilling outdoors plot and set in the tall timber country, picture is filled with action from start to finish. Comedy is supplied by that perennial scene stealer of Hollywood westerns, Si Jenks. The cast is headed by stars John Day and Nancy Brinck-

man, supported by Britt Wood, Eddie Kane and Fred Kelsey. Release date is tentatively scheduled for November 30th. Subject will be available for unrestricted showings everywhere. Also being released by Planet as suitable companion short subjects are the scenic documentary *Primitive Patzcuaro* and *Hobo's Lady* a novelty dog picture—both in 16mm. color and sound.



**Bubbling Over** presents Ethel Waters for the first time in a two-reel musical comedy for non-theatrical screens. The setting is Harlem where Ethel Waters, as the wife of a lazy colored janitor, does all the work while her husband does "plenty of nuttin'." Miss Waters has plenty of blues to sing about when her spouse's useless relatives get the run of her home. A highlight are the "Southernaires," a vocal group, cast as singing cousins from 'way down south. Lively action follows after Swami River, the mindreader on the second floor, predicts a surprise visit from a millionaire uncle. Subject is available for outright sale at \$37.50.



**Ghost Catchers**, 7 reels in 16mm. sound, is a Universal production starring Olsen & Johnson, Gloria Jean, Leo Carrillo, Morton Downey, Andy Devine, Lon Chaney and Martha O'Driscoll. The plot is an utterly unpredictable combination of haunted house and musical nonsense with a "Topper" technique and a southern accent in the capable hands of those movie zanies, Olsen & Johnson. Subject will be available for showing before approved non-theatrical audiences after December 20, 1945, from Bell & Howell Filmsound Library, 1801 Larchmont Ave., Chicago, Ill.



**Musical Shorts**—Commonwealth Pictures Corp., 729 7th Ave., New York City, offer a new series of eight one-reel 16 mm. musical short subjects featuring Louis Jordan and his band plus an array of Broadway's and Hollywood's newest, brightest and most outstanding colored entertainers. Each release, approximately 375 feet, is a star-studded gem magnificently produced on a major scale and enhanced with top-quality RCA sound recording. The eight subjects are as follows: *Hot Cat Serenade*, *Fuzzy Wuzzy*, *Toot Toot Trumpet*, *Ration Blues*, *Rocco Blues*, *Swing-time Jamboree*, *Moo Cow Boogie*, and *Big City Blues*.

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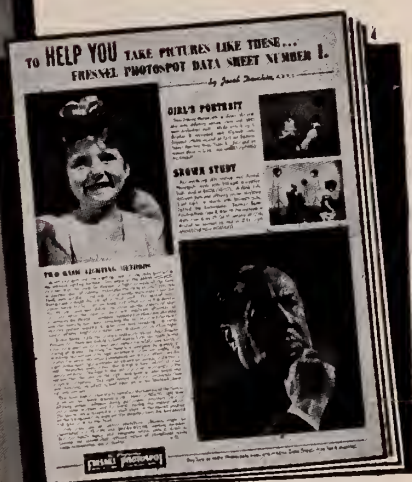
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## How I Filmed A Winner . . .

• Continued from Page 526

As Ginger's first birthday approached, Staria began to agitate for a birthday cake, candles and all, for the pup's first birthday.

"And I suppose you'll not only want a cake," said her mother, "but to invite all the neighborhood dogs to join in a party with Ginger to eat it!"

That did it. Staria, the next few days, was not only busy planning the party but she canvassed the neighborhood on her bicycle handing out invitations to Ginger's dog party wherever she saw a

dog or a home with a kennel. Back home her mother put the finishing touches on a party dress for Ginger—a frilly affair topped off with a jaunty hat trimmed with a blue feather.

Pat, of course, had written a new shooting script for the action that was contemplated at the party and which was to dovetail into the sequences already filmed. So on Ginger's birthday my camera began to run off footage as the neighborhood dogs began to arrive one by one and take their place on

chairs surrounding the gay party table.

Of course the dogs just didn't trot in and sit down, as it appears on the screen. I had to do a lot of planning, rehearsing and shooting retakes in order to get the action exactly as I wanted it. The desired effect was achieved in the final editing.

We had set up our kitchen table and chairs on the lawn in the back yard and had the dogs sit on the chairs, same as grown ups. This was the most difficult action to shoot. One of the dogs, more impatient than the rest, devoured his cake immediately and then wanted to get right on top of the table and eat the rest of it. Some of the dogs didn't want to sit down at all. One of them



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LONG BEACH  
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LOS ANGELES  
Films Incorporated  
1709 W. 8th Street  
Hollywood Movie Supply  
4279 Crenshaw (Zone 13)  
I. T. & T. of the West  
3123 West 8th St. (5)  
OAKLAND  
Walter O. Gutlohn, Inc.  
Audio Films Co. Branch  
4247 Piedmont Ave. (Zone 11)  
I. T. & T. of the West  
4247 Piedmont Ave. (11)  
SAN LUIS OBISPO  
Shadow Arts Studio  
1036 Chorro Street

### DISTRICT OF COLUMBIA

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I. T. & T. of Washington  
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### GEORGIA

ATLANTA  
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### IDAHO

BOISE  
Idaho Library of Visual Education  
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### ILLINOIS

BERWYN  
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Bell & Howell Filmosound Library  
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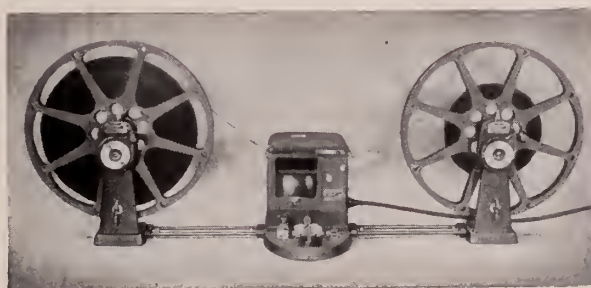
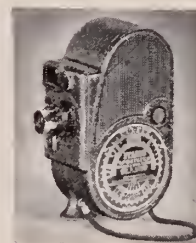
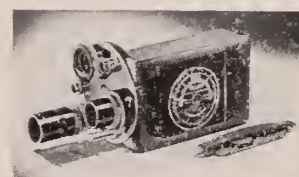
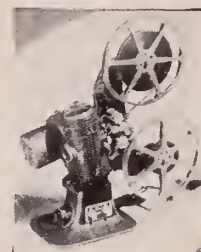
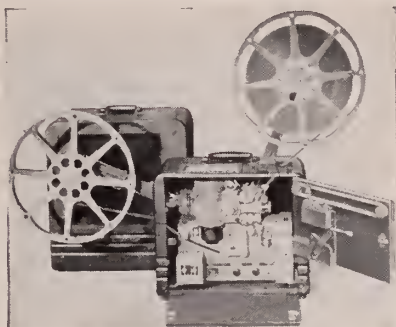
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even ran away, which sent her mistress scurrying away in tears in search of him. And when, as a coincidence, the dog catcher drove by the house just at that time, she became hysterical, believing her dog had been picked up. The dog had merely scampered off home, of course, disdaining the frills of cake served on plates and dogs that wore silly hats and costumes.

The cake eating scenes were finally filmed with the aid of the dog's owners, who crouched low behind the chairs out of camera range, and held their dogs, preventing them from jumping down and running away.

Ginger weighs a mere five pounds so we had her sit at the head of the table in a doll's high chair. Dressed in her party finery, she sat there like a queen, obviously enjoying the party very much. Probably the miniature hats which we had each of her canine guests wear amused her very much. These were shown in the closeups made of each dog present.

For added human interest I spliced into the picture at this point some footage I had previously taken of a cub bear from a local zoo. These were closeup shots of the bear eating from atop a table and matched perfectly the shots of the dogs eating cake, so that the bear appeared to be one of the guests.

Pat's script called for a unique and quite logical breaking up of the party. A big black cat appears on the scene and, of course, all the dogs, including Ginger, jump down from their chairs and give chase. The cat, incidentally, was another unwilling actor. Big, fat and lazy—no matter what we did we couldn't make her move fast enough. Her master finally suggested that we shoot off a firecracker in the air at the appropriate moment and this got results.

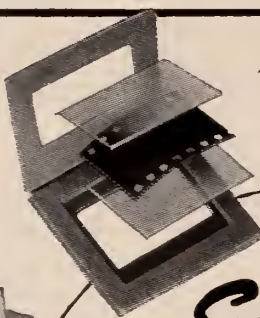
It wasn't until we had completed this sequel to the picture that we decided to title it simply "Ginger." I made an effective main title for the film by covering a large carton with several sheets of green tissue paper. Over this, white block letters were arranged to form the word "Ginger." The camera was started and after exposing a few frames, Ginger, in the hands of my wife concealed behind the box, was thrust headfirst through the title.

The first half of the picture was shot with an 8mm. Revere camera equipped with an f 1.9 Wollensak lens, and the remainder with a Bolex using the same lens. A tripod was used whenever possible and, of course, an exposure meter was used on every shot.

Although the picture didn't start out to be a winner, it seemed to grow on us just like Ginger, the pup, did. We enjoyed every minute of its making and are justly proud that it won the First Place trophy in HOME MOVIES 1945 annual amateur contest.

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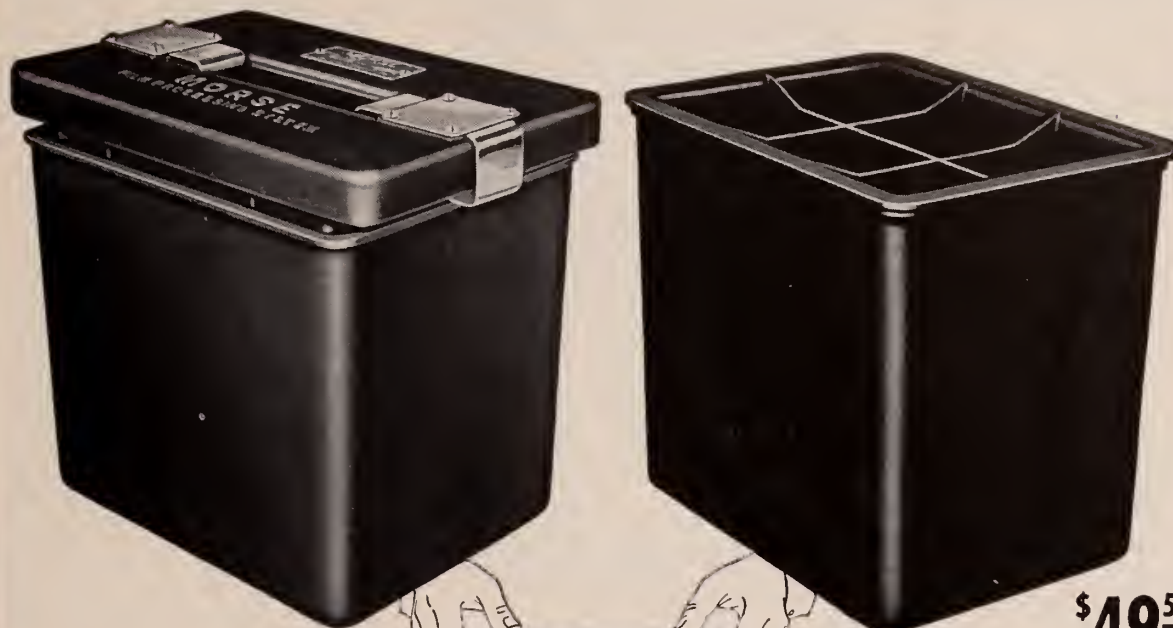
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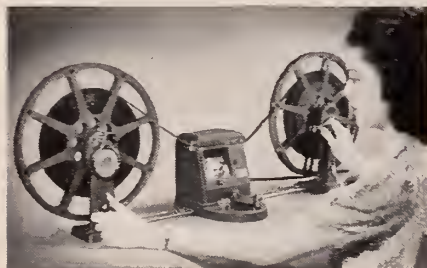
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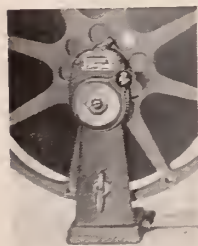
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## Editing Board...

• Continued from Page 530

made gadgets for automatic cleaning of film are easy to construct and my plans included a gadget which was described in an early issue of HOME MOVIES.

**6—Measuring Scene Lengths:** Definitely indicated is a need for a ruler or a footage or frame counter as an aid to quickly determining scene lengths, length of fades and other effects, and for measuring scenes in terms of seconds in cueing music to be played from records; also for measuring bulk film for the camera.

This survey enabled me to plan my editing board. The first items purchased were a pair of geared rewinds, a splicer and an action-editor for critical inspection of films. The splicer was mounted near the center and close to front edge of the editing board base. In order to accommodate reels larger than those for 400 feet of film, I elevated the splicers by mounting them on two-inch blocks. A braking means is an important feature for rewinds in that it retards the free reel of film during re-winding without need of using the hands or fingers to do this, usually with disastrous results. So I placed small leather loops attached to rubber bands around the rewind spindles and stretched the rubber bands to engage hooks at base of the rewinds to apply the necessary braking tension.

Beneath my splicer, a hole was cut in the editing board, permitting the film clippings to escape. A receptacle for catching them was devised from a shallow tin can. This was suspended beneath the hole so that it was easily removable for emptying. Two small rivets were soldered near the top and these engage screw hooks when the can is in place beneath the splicer, as shown in the detail A in the diagram of the light reflector.

Film cement bottles are notably difficult to handle when removing the cork-applicator, so I drilled a hole in my editing board to receive and hold the cement bottle. The fit is snug so bottle cannot rotate or be easily pulled out and its contents spilled.

To supplement my action-editor, I also provided a means for inspecting film with a magnifying glass over a lighted panel of glass. A square hole was cut in the board just to the left of the splicer and over this was fitted a panel of opal glass. Illumination is provided by another shallow can mounted beneath the board, as shown in the diagram A, and fitted with a standard socket and a small 7-watt frosted bulb.

Augmenting the rewinds are two reel brackets, the purpose of which are to



hold spools of film received from the laboratory and in process of being edited into larger reels. These are shown immediately behind the rewinds in the diagram and also in the photos. They are made from two pieces of strap iron and hinged at the bottom to metal L-brackets. There are two reel spindles on each bracket for holding reels and these were made from quarter-inch bolts.

Immediately back of all this is one of the most important features—the filing rack for the film strips. This consists of a panel of plywood with one-inch strips of quarter-inch material forming  $2\frac{1}{2}'' \times 2\frac{1}{2}''$  box-like receptacles for the film. Each box is numbered so that the film strips may be kept in chronological order, ready for splicing in the order called for in the editing script.

A novel accessory is the combination film cleaner and footage counter. This is shown mounted at left of the splicer in the large photo. It consists of a thin panel of plywood mounted on a plywood base which is readily snapped in place on the editing board by means of three screws shown near the glass panel in the insert photo. Four thread spools mounted on wood screw spindles are covered with felt. The film, threaded over and around these, results in cleaning its surface of dirt, grime and oil. Immediately below is a Veeder counter geared to a 16mm. film sprocket over which the film to be measured is clamped in place.

The board affords every convenience desired for editing, cleaning and caring for my films. And this is incentive to keep my films tidied up—edited, titled and always ready for projection.

## Matatrack Box . . .

• Continued from Page 529

the two metal plates together, gradually closing the square opening that admits light to the lens. This operation is somewhat automatic. As may be seen in the photos, a half circle of spring wire secured to the ends of each plate hold the fader plates open. Closing the plates is effected by turning a shaft running along left side of the box which operates bars leading to each plate. This detail may be seen in figures 3 and 4.

Also provided for fades is a plastic fading glass, clear at one end and graduating to full opaque at the other, as shown in the diagram. This glass fits in a slot provided immediately before the camera lens in the Matatrack box.

For masking the lens for various effects such as binocular, spyglass, heart, diamond, etc., a circular matt wheel is provided, so fixed to the box that it may be rotated to bring the desired mask before the camera lens. This disc is made from cardboard or heavy black

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The Matatrack box produces a true wipeoff or wipeon effect in that it causes one scene to actually appear to wipeoff the other. This is done by the familiar mirror method—the mirror sliding before the lens at an angle to bring into view a scene or object located at right angles. Operation of the mirror is in a vertical direction—up and down—and is performed by turning a small offset lever which may be seen at bottom of photo No. 3, also shown in detail in the diagram.

To make the wipe effect, a small door on right side of the Matatrack box, as seen in Fig. 3, is opened admitting to view, through the sliding mirror, a scene, title or object to right of the camera and carefully prefocused, of course. The camera is started and the scene to be wiped off is shot; then at the desired moment, the mirror is moved to bring

the scene at right of camera into view of the camera lens, as reflected by the mirror. A surface-silvered mirror is used for this purpose to prevent distortion. In Fig. 3 may also be seen the cross-view finder, on top of the box, which aids in lining up the secondary scene in the wipe transition.

The box is made of 22 gauge metal. Side members and top and bottom were soldered together and the seams finished smooth with a file. The box is attached to the mounting plate by means of rivets. The entire accessory is finished in black lacquer—dull finish, of course, on the inside.

The diagram is intended merely to clarify what cannot be clearly seen in the photos. However, most readers who may be inclined to duplicate this handy, time saving gadget will undoubtedly find here all the details necessary. The author, of course, will be glad to assist with any further details

## Sun, Snow And Color Film . . .

• Continued from Page 528

conditions will, of course, be present:

1. The temperature will be low.
2. All of the snow will be of essentially one color—white.
3. There will be a predominance of ultra-violet light.
4. Fresh snow, with no frozen crust over it, possesses an extremely interesting texture.
5. Snow which has thawed and later frozen will cause troublesome, glaring light reflections.
6. We must distinguish carefully between a sunny day and an overcast day, since each demands different treatment.

Let us consider the first point—low temperature. While this seems obvious, one should not concentrate so much on the photographic aspects of the problem that he fails to wear warm, sensible clothing. Keep hands and feet warm, above all. If one keeps warm, it is possible to withstand short periods of exposure during the making of a shot, whereas if one is already chilled, hands will quickly become too numb to handle the camera controls with accuracy.

If some of the controls on the camera are particularly hard to handle under such conditions, you might ingeniously add control extensions to make them easier to manipulate when wearing gloves or mittens, or with hands a bit numb.

Another point to bear in mind is that changes of temperature create temporary condensation of moisture and other troubles, so give your camera enough time after bringing it out into the open to become adjusted to the prevailing outdoor temperature.

Coming now to what is perhaps the most important single point, we have

the fact that a very large portion of our picture space is filled with white. That fact leads to several important considerations.

The first is that snow scenes are no longer the sort of "average subject" for which exposure meters were originally designed to reflect in terms of exposure values. A photoelectric meter is calibrated on the assumption that the scene photographed (and metered) will have about 25% highlights, 50% middle tones and 25% shadow area. Since snow scenes are almost 100% highlight area, meter readings made on snowscapes may be as much as three or four times too high, resulting in a proportionate under-exposure. That is particularly unfortunate in the case of snow scenes, since under-exposure of some color films results in a preponderantly bluish tone in the overall color, and snow scenes are, if anything, a bit too blue in the first place.

There are three possible solutions to this difficulty. One is to take meter readings at all times, winter or summer, on a grey card held at a suitable distance from the meter. The second is to determine by experiment what factor to use with your meter for snow scenes, and to always multiply the indicated exposure by that factor. The third, and possibly simplest method, is to take readings at a short distance from one of the subjects in the scene, or a large rock, or anything of average tone and color.

Another point in connection with the all-white color scheme is largely æsthetic. One can make snow shots a great deal more colorful and interesting if ways are devised to add to the composition a maximum amount of color in the cos-



tumes and props. Remember that colors which would seem garish and blatant in a normal scene often become tasteful and attractive when surrounded by large spaces of white—the principle back of the use of abundant “white space” in advertising art. So have your subjects wear colorful, gay costumes, and add as much color with props and accessories as possible.

Another compositional aid in snow scenes is the use of dark or silhouetted masses, usually in the foreground. In any normal snow landscape, there are dark masses here and there—a rock or boulder which emerges from the snow, a gnarled tree trunk, an old shanty, a fence, etc. Get an object of that sort in the foreground, where it will be large enough in scale to form an important area, and your snow scene will take on added interest. The silhouetted mass will give the picture depth, and the white snow will seem whiter by the contrast.

The excess ultra-violet light is important because it records on color film as blue, though to the eye it is invisible. Fortunately, this difficulty is easily disposed of; a haze filter over the lens should be standard equipment for wintertime shots. If filming is done in the mountains, it is an imperative necessity.

Now about the two types of snow, loose and glazed: Loose snow presents a beautiful textured surface, and the main secret in photographing texture is correct placement of the light. If we lay a strip of white velvet out horizontally and place a light directly above it, the texture will be indistinguishable from cheesecloth. But if the photographer places his lamp very low, so that its rays sweep across the material, each little thread casts a shadow and the texture stands out unmistakably.

The same is true of snow scenes. If the light is behind the cameraman's back, results will be flat and lifeless. So shoot with cross lighting, or into the light, thus bringing out the texture and modeling. Early and late hours of the day are especially good for snow filming because the low sun produces the long shadows so necessary to effective composition.

Snow which has thawed and frozen creates troublesome glare and reflection problems. This means that a good sunshade is desirable at all times. For the same reason, a coated lens will greatly increase the chances of success in winter shooting. There is less danger in working against the light, and glare will be confined to one immediate area where it does no harm.

A polarizing screen is of little use on loose snow, which in itself is a good “depolarizer.” However, it is often effective on “glare” snow, since the reflections from such a surface are more amenable to suppression by means of a polarizing screen which filters out

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glare. The question of filters is important since the color of winter sunlight is likely to be definitely different, and the eye is not always a good judge of this. Now that the Harrison Color Temperature Meter is back on the market, a way to coping with this problem is now available. "Blueness" which is so noticeable on white masses of snow can often be softened by a suitable yellowish or pinkish-yellow filter, which will, at the same time, remove excess ultra-violet. Finally, here are some important facts to remember: Shadows in snow have color—usually blue. Kodochrome, properly exposed, will faithfully record this color.

Sidelighting causes texture of the snow to stand out, gives form to snow covered objects in the foreground. Focus your camera on the scene so that the sunlight comes from either side of it. If the sun is low, so much the better, for shadows will be longer, will create more interesting patterns. Try to get backlighting on shots of snow covered trees and icicles.

Winter color scenes can be given extra tone and depth by the inclusion of a brightly colored object in the foreground. Dramatic appeal can be created by use of bright colors in direct contrast with the somber, natural tones of snowscapes.

## Filming the Central Americas . . .

• Continued from Page 525

views of them. Taking pictures from a plane is not so different from taking them from the ground, but a few things should be kept in mind for the best results.

The exposure for pictures taken from the air can be secured by a meter pointed earthward the same as if looking down from a high eminence on land. Since there is often no sky included, the exposure reading quite often is slightly less than that obtained for an ordinary ground level scene, particularly if much of the area is wooded. The rule, "the greater the detail the more interesting the shot," applies here and hence it makes for far more interesting movie shots if they are taken with a telephoto lens when the plane is flying low.

A tripod can be used in the plane just the same as on the ground. One thing must be watched, when shooting through the glass of the cabin windows, and that is reflections. Try to shoot from a window that can be opened. The windslip is not too bad unless one leans far out. I have even held my camera out the window and gotten some very fine footage. Composition is much more interesting when one can get part of the plane in the foreground of the picture.

One of the most interesting motion picture shots I obtained from the air was by circling the ruins of the old prehistoric city of Copan in Honduras. The pilot obligingly flew very low and circled the area slowly so that I could clearly discern the old temples and

## ALASKA NEXT

★ HERBERT C. LANKS, author, explorer and cinematographer whose photographic explorations through Mexico, Guatemala and the Central American countries have been brought to readers in this and the October and November issues of HOME MOVIES, concludes his series of articles in the January issue with an account of what Alaska holds for the exploring and vacationing movie amateur in the way of interesting scenery, topography



Herbert C. Lanks

and the inhabitants.

If you are one of the thousands just waiting for new tires or a new 1946 model car in order to tour our richest and most picturesque territorial possession, be sure to read Lank's informative article on Filming Alaska in the January issue. Here will be an authoritative guide to

what, where and when to shoot in summer or winter, spring or fall in the fabulous last frontier of America. Read "What To Film In Alaska" in January HOME MOVIES.



pyramids peeping out through the jungle growth, thus making a fine introduction to the close-ups I afterward got of the ruins from the ground. An interesting sequence to get into your picture, providing a nice transition from air to ground scenes, is the photographing of the shadow of the plane on the ground below as it becomes larger and larger, giving one's screen audience the very striking effect of actually making the landing.

One of my most unusual air shots was secured while flying low over the north coast of Honduras where the green tropical jungle contrasts startlingly with the deep blues of the ocean separated by the thin line of a white sandy beach. Some very primitive native villages were filmed, showing fine details of their steep thatched roof houses. Natives were clearly seen watching the plane. Some were out on the water fishing from their dugout canoes. I used a four-inch telephoto lens with the pilot flying the plane at approximately a thousand feet.

In the same sequence the pilot circled around the long pier of the banana loading port of Tela, projecting out into the blue water. I broke the shot with a last side glimpse of the pier, and then cut in with a panorama taken from the end of the pier, shot at much the same angle and ending with a close-up of a fisherman on the pier not twenty feet from the camera. A temporary illusion is created as if by some magic I got the airplane to hang in space close to the pier to get the close-up, because of the smooth continuity from plane to shore.

In Nicaragua the modern capital, Managua, is probably less photogenic than the two former capital cities, Granada and Leon. Nicaragua as a whole is also different. Whereas in the other Central American countries one travels overland or by air, here one can travel to various parts of the interior by water. A map reveals that much of the country's southern region is occupied by two great lakes, Lake Managua and Lake Nicaragua. Steamers of fair size ply the waters of the latter, running between the various ports and towns on its shores. A trip across or around the lake offers the unique opportunity of getting some fine marine pictures in the interior of Central America. There are volcanic peaks protruding from islands in the lake which incidentally furnish the motif for the country's coat-of-arms. The quaint native craft plying the lake are very interesting movie material, too.

For those who may wish to experience the real jungle wilds of Central America, a trip down the great San Juan River in Nicaragua offers the most convenient and at the same time a surprisingly comfortable opportunity to do so without too great an expenditure of

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time or money. The San Juan River flows from Lake Nicaragua into the Caribbean which, incidentally, is the route of a proposed second trans-isthmian canal. Only fifteen miles of actually solid land separate the waters of the Pacific from Lake Nicaragua which is in turn connected with the Atlantic by the navigable San Juan River.

In Spanish colonial days the ships of the Spanish fleets ascended this San Juan River to trade directly with the capital Granada on the lake shores. Likewise pirate ships entered the interior of the country by the same route to sack the same cities. Remains of old Spanish forts with canon still lying around are to be seen from the river, and as one travels farther in one of the local native motor launches, crocodiles are to be seen sliding off the sand banks into the water, chattering monkeys are everywhere in the trees, and screaming parrots and other beautifully plumaged tropical birds abound in the mass of jungle and tangled vines bordering the river's shores.

The trip from the lake port of San Carlos, at the beginning of the river, down to Greytown, where it empties into the sea, can be made in a day. One interested in more than a cursory glimpse of the tropical jungle could go ashore at any of the native villages along the way, and arrange to put up for a day or so and hire a native guide to take him up a branch stream in a dug-out canoe where tapir, ocelot, and possibly jaguar might be encountered. For those who want a real thrill and the opportunity to film some rare fishing, the San Juan River is one of the world's most famous tarpon fishing centers. One is certain to see the sleek silver tarpon leap frequently from the water, on a boat trip up or down the river.

Costa Rica, the next country south, is again different. In the central settled sections, it is considered the most advanced of the Central American countries. San Jose, its capital, is the cultural center of Central America. Here is a very charming city at just the right elevation about five thousand feet above sea level. The native señoritas of Costa Rica are the most beautiful in all Central America. They are descendants of the original Spaniards from the Andalusia province of Spain. They have kept their blood quite pure. The people of the highlands of Costa Rica where San Jose, the capital and important town is situated, never mixed with the indigenous populations, in contrast with much of other Latin Americans.

Panama, southernmost of the Central American republics, is extremely photogenic, offering many unusual things to film. If one follows the route of the Pan-American Highway from the north there is some very impres-

sive country to be filmed. Up in the northern interior, for instance, there are Indian groups that still live entirely by hunting and fishing and on whatever wild fruits they find in the lush tropical jungle. These Indians have not yet advanced to the stage of rudimentary agriculture. They look wild and ferocious, with their scanty attire and filed teeth, but are harmless, and it is possible to get pictures of them right from the highway.

The most colorful of native groups in all Panama are the San Blas Indians who live on near-by islands and along the coastal shore just south of the Canal Zone on the Atlantic side. The women wear the most brilliant red hand-worked costumes and still practice the wearing of solid gold rings in their noses which are pierced for this purpose at an early age.

The supreme climax of one's filming tour through Central America is, of course, the Panama Canal. Although the filming of this great wonder of the world was forbidden during the war, it is expected that this wartime restriction will soon be lifted. Of course there are permanently restricted areas, just as before the war, where, for national security purposes, cameras of all kinds are taboo.

There is now a modern highway as well as a railway across the fifty-mile-wide isthmus. Some of the highway follows the old gold trail of Spanish days when millions in gold bullion were transported across the isthmus to the Atlantic side, there to be loaded on Spanish galleons for transport to Spain.

There remains to this day many famous old ruins of the Spanish days, picturesque stonework almost swallowed by jungle growth. The ruins of the old Spanish Panama, some miles from the present modern city, are among the most photographed ruins in the world. Modern Panama City is full of interesting scenes for filming too. It has an atmosphere all its own. The narrow one-way streets, with their quaint overhanging balconies; the famous bazaars; the hordes of people, especially in the market places; and the waterfront with its scores of native craft tied up along shore. The old town of Colon on the Atlantic side also offers plenty of subject material for one's camera. So save some film for this place, too.

For any one interested in real wild animal photography, there is one spot in the Canal Zone that offers unusual opportunity. It is famous the world over, and naturalists and scientists visit here from all over the world to engage in research and study of wild animal life in its own natural habitat. This unusual place is Barro Colorado Island in the middle of Gatun Lake. It has been set aside by the U. S. Government for this purpose alone. Quarters and laboratories have been set up on



one corner of the eight-mile-long island and, by previous arrangement, one may be taken there by motor launch from one of the railway stations along the lake to spend as many days or weeks as desired.

Regular trails have been cut to various parts of the island which contains a wide diversity of topography and vegetation, thus providing the natural living conditions for a wide variety of flora and fauna. It is said that when Gatun Lake was flooded during construction of the Canal, the native wild life retreated in great numbers before the rising waters to the island elevation. The great range in plant and tree life has provided basic flood and cover for a very dense wild animal concentration.

With or without guide, one may stroll along the well-marked jungle trails across this large island and observe many kinds of monkeys and tropical birds overhead in the trees. Along the ground, it is possible to encounter groups of coati and peccary. Even the cat family is represented on the island, for there are ocelots and jaguars and the tapir. Of course, wild animal photography is quite an art in itself and any one who is not inherently a naturalist cannot hope to secure fine wild animal pictures that are possible on Barro Colorado. It takes skill, patience and long hours of tedious stalking and observation under not too comfortable conditions to get the most interesting wild life shots.

Perhaps the supreme climax of filming in this interesting country of Panama and the Canal Zone is to film the sequence of one's trip through the Canal by boat. The opening and closing of the great locks, the passage through Culebra Cut, and thence out into Gatun Lake makes a most interesting film story. It can be nicely ended with a close-up of the last set of locks as they close behind your steamer or by one of the lovely sunsets filmed through tropical palms. But whatever the closing shot, there need be little doubt that a trip through Central American, terminating at Panama can furnish one of the most interesting and cherished movie records of any global area considered by the postwar traveler.

## Filming Christmas...

• Continued from Page 521

tenderly kiss the boy good night.

A highlight of this picture, worth noting by other amateurs, is the professional way the Williamses use a simple dissolve here as a transition between the concluded sequence and the next, and which serves to indicate a lapse of time. The new sequence introduces the arrival of Santa Claus. It begins with a fade in on a wall clock, showing the time to be

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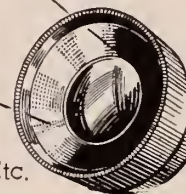
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midnight. Santa enters the room near the tree, and sets down his bulky bag of toys and gifts. He takes sonny's note from stocking and reads it, then fills stocking with toys and other good things. Other toys and gifts are laid beneath the tree.

Santa then spies a plate of cookies and a glass of milk which the boy had thoughtfully set out for Santa before retiring. These he consumes, then continues his distribution of gifts—including a new piano for Mrs. Williams, indicated by placing a gift card from her husband upon the instrument. Santa then exits from the room and another dissolve advances the action to the following morning.

The scene is the parlor with the shimmering gift laden tree in the background. Sonny bounds into the scene and examines his toys and other gifts one after another. There's a new cowboy suit; a toy bank with two war bonds; a new pair of house slippers; and endless other things. The boy then leads his mother into the room where she discovers the brand new baby grand piano as her Christmas gift.

Following this is a brief sequence showing the boy and his father playing with some of the toys on the floor before the fireplace. Another transitional effect and a title at this point introduce the family later in the evening. Father kindles a blaze in the fireplace while mother lights candles on the mantle. Then the three form a group about the piano and sing Christmas carols, the camera fading out on this scene to conclude the picture.

It will be noted that all scenes comprised the ordinary activities of members of the family, yet by photographing them with sequence arrangement and continuity in mind and by editing them according to a predetermined plan, a story-telling film resulted.

The judicious use of fades and dissolves did much to smooth the flow of the picture, and simple, easy to read titles were ample in number to supply a few, brief facts necessary to the continuity. For these titles, discarded Christmas cards were used as backgrounds with the text imprinted in red ink by means of a home printing press.

Good photography aided by carefully planned lighting is essential to the success of any movie made indoors. In this respect, Merle and Leslie Williams display an unusual keenness in this film. All sets are amply lighted, indicating there was no dearth of lighting units in the Williams household when this film was made. Far too many indoor films are spoiled by the lack of adequate light which may be said to be inexcusable in view of the relatively low cost of photoflood bulbs. In preparing to shoot movies at Christmas, the next important item to buy, after the neces-

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sary film, is an ample supply of photo-floods and the reflectors required for them.

But most important of all is to have a plan before starting to shoot. Begin to blueprint your Christmas film now. Consider the number of persons who are to be pictured and plan some human, interest-arresting action for each to take part in somewhere along the way, so that each member of the family is given a "star" part in the picture. Make this "blueprint" a reality—on paper. Then, with ample lights, plenty of film in your camera, and your script to guide you, start shooting on Christmas eve with assurance that a real entertaining family picture will result.

## Stars are Puppets . . .

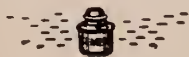
• Continued from Page 523

The town's lone policeman pursues the burglar and an interesting chase follows which takes the two around and over the many buildings of Tiny Town. The burglar attempts to elude the policeman by entering the theatre, and while the chase continues, the show goes on. There is a clown act which is intercut with scenes of the policeman pursuing the burglar. Then follows the second act—toy soldiers drilling on the stage. The next act presents a witch and her magic show, and it is here that the burglar is trapped and caught by the policeman.

In the end the mixup is straightened out by the town express man. The girl retrieves her money and gems; the Chinaman gets the paint for his awning; and the burglar, pounced upon by the troop of toy soldiers, is marched off to jail.

While tests have been shot with Turner's model E Cine Kodak, he hopes to acquire a Cine Special in time to do the actual production shots which call for single frame exposures for all but the live action scenes. Color film will be used and the picture will be shot on the basis of 24 frames per second just in case Turner should want to add sound later.

But other than considering the sound speed in the photography, he is giving this phase of the production no further thought at this time. Figuring out the number of frames to expose in a given action cycle, and the proportion of action to allow each movement is currently occupying all his time. Considering the experience Turner already acquired in producing "Peetie" and the fine professional-like job of animation which he turned out in making this film, there is no question about the ultimate success of "Tiny Town."



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## Ad Agencies Films ...

• Continued from Page 537

"To accomplish this," Jones explains, "the department first covers the original planning of the picture and supervises the writing of the script; second, it plans and supervises its distribution to make sure it reaches the right audience; third, it selects the producer best fitted to film each picture and it assigns a production supervisor 'on the set' when the picture is before the cameras, to make sure the picture is properly filmed. Staff of the department consists of writers, production supervisors, and distribution specialists, totalling some 15 people, all experienced in film work.

"The confab around the planning table is the crucial point in a picture's success or failure. Here, it's decided what the picture is intended to accomplish; who will see it; how it shall be written and produced, and how much shall be spent for it. Many a film has missed fire because these points were not clearly decided beforehand, either because of the client's lack of motion picture background or because of his lack of forethought."

In the realm of planning, the advertising agency has a position of unique advantage. It is familiar with the client's policies and problems; it can coordinate motion pictures with the company's other advertising and public relations work.

By seeing that the picture reaches the proper audience, the agency insures that the film will achieve its maximum effect. Besides arranging for general distribution, special bookings, and promotion, the advertising agency usually keeps reports on all showings and on audience totals, rendering reports to the client for whom the picture was produced.

## Cine-Special Fader ...

• Continued from Page 536

snap back in place ready to repeat the fadeout operation.

Allenby claims the device is a boon to the professional employing the Special and where it is desired to make fades and lap-dissolves with the camera, instead of by optical printer later. He states that with his device, each fade occupies the same number of frames so that lap-dissolves are smooth and lack the "jump" so often noticeable where fader of camera is inaccurately controlled manually.

Case and working parts are of aluminum, giving the fader a total weight of only 5 ounces. Tooling is currently underway, according to Allenby, and device should be on the market within the next six months.

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## Religious Films ...

• Continued from Page 536

dium of religious teaching has reached such recognition as to prompt a church to produce its own films, should prove a source of encouragement in their greater utilization of this new religious force, the 16mm. devotional film. Independent producers of church films are always heartened by news of progress in the realm of 16mm. devotional motion pictures.

## What's New ...

• Continued from Page 510

So. Flower St., Los Angeles, offer a new all-metal camera tripod of unusual rigidity complete with tilt-pan head. The structural design of the leg members eliminates torque, thus supporting even the heaviest cameras with absolute steadiness.

Pan head offers a tilting range of full 145° and a full panorama range of 360°. Locking of either tilt or pan movement is by a single control—the handle, a quarter turn effecting the lock. Designed especially for the heavier cine cameras such as the Cine Special, Bolex, 70-D Bell & Howell and others, the Camac is the forerunner of a range of tripod models for all types of cameras to be manufactured by the same company.

### Houston Appoints Dealer

Camera Equipment Company, 1600 Broadway, New York City, has been appointed eastern distributor for the Houston Automatic 16mm. Film Processing machines. Camera Equipment Co., also distributes a complete line of 16mm. studio equipment including tripods, camera dollies, camera cranes, and editing and cutting equipment.

### Univex Projectors Soon

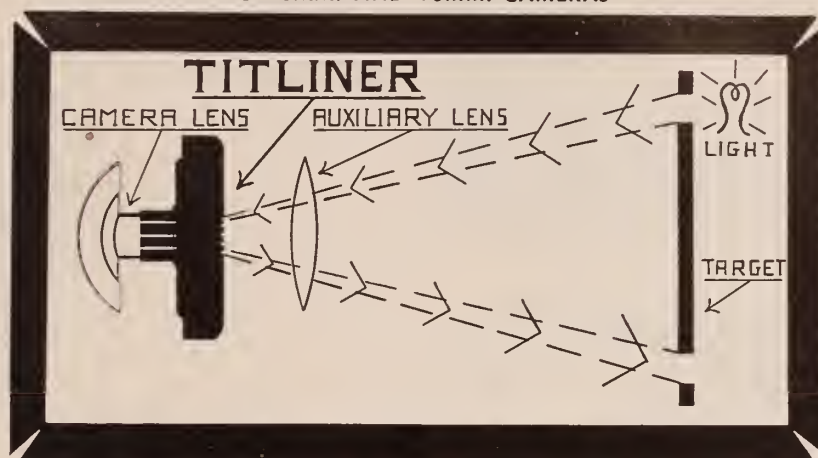
Universal Camera Corp., announces that they will begin deliveries on two 8mm. projectors to dealers before the first of the year. These will be the Universal 500-watt projector with 200 foot reel capacity, 1 inch f/2 lens, and other improved features, and the Univex easy-threading projector with 1 inch f/2.7 lens, pre-focused lamp, tilting device, and new antique grey finish. The Universal Cinemaster 8mm. camera will probably be available in March, according to the manufacturer.

### Coated Lenses

The Wollensak Optical Co., Rochester, N. Y., announces that all its cine and still camera lenses are now being manufactured with the special new lens coating treatment which reduces flare,

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ESO-F Weston 24-20. Speed panchromatic film. \$5.70 per three rolls double 8mm. (\$2.00 each.)

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## Lighting Interiors...

• Continued from Page 531

circuits of 105 to 120 volts. All, except the No. 4, are equipped with the regular medium screw base—the same as the lamps in your home—and fit any regular light socket. The No. 4, designed for professional and studio use, has the larger Mogul type base; but where the use of this lamp is desired, adapters permitting its use in regular lamp sockets may be purchased from any electrical store at small cost.

The power of these lamps are measured in lumens and the comparative light given by each is indicated in the following table which also gives the rated life and cost of each lamp:

Lamp	Lumens	Rated Life	Price
No. 1	8,650	2 hours	.15
No. 2	17,000	6 "	.30
No. 4	33,500	10 "	1.20
No. R-2	4500 Beam	6 "	.85

Least description of the R-2 photoflood appear confusing, we should state that this lamp has built-in reflector and its intensity is gauged in beam lumens—the intensity of light cast by the lamp within concentrated and narrow limits. Many amateurs prefer this lamp because its use does not involve reflectors and other lighting equipment. Ordinary bridge or floor lamps may be used for standards into which the R-2's may be screwed and directed toward the scene or subject to be filmed.

Regardless of the size and number of photoflood lamps used for lighting an interior scene, the correct exposure should be determined by use of a photoelectric exposure meter for best results. While charts have been published indicating the exposures to be followed where subject is a given distance from the light sources, too often variables prevail that detract from the efficiency of this system.

For those who do not yet own an exposure meter, there is a simple and dependable system for determining the correct exposure setting when filming indoors with photofloods. No meter is necessary and guess work plays a very minor part in the calculations.

The process, briefly, is to multiply the index number of the light units by the Weston tungsten film speed rating and divide the result by the distance the lamps are located from the subject. The answer will be the stop opening to use for correct exposure.

In order to determine exposures by

this method, it is first necessary to understand the term "index number of light units" referred to above. For the purpose of this system, one light "unit" consists of four No. 1 photofloods in good reflectors or the equivalent. Two No. 2 photofloods in reflectors or one No. 4 photoflood in reflector, either of which are the equivalent of four No. 1 photofloods, also equal one unit.

A unit can consist of photofloods of mixed sizes as, for instance, two No. 1, one No. 2, and two No. 4 photofloods which would make a total of three light units. In all cases, the photofloods must be in regular photolamp reflectors made for the purpose. Used otherwise, efficiency of the photoflood lamps is decreased and cannot be estimated for the purpose of making unit calculations here.

To arrive at the lens opening required, the lamps are arranged about the set as desired and the distance measured between lamps and subject. If the lamps are not all the same distance from subject, the average distance should be used for calculations.

Lamps used in back of the subjects for backlighting or highlighting are not to be counted either as light units or when the distances are measured. They are to be disregarded entirely when making the calculations as the exposure is determined solely upon the volume of light cast upon subject or set from the camera side.

The following example will indicate simplicity of the system. In a given room there are four No. 2 photoflood lamps in good reflectors being used in front of the subject, and two No. 1's used in back of subject for highlighting. The four No. 2 lamps are each worth a half unit, or a total of two units in all. The highlight photofloods are not considered. The film being exposed in this example is Kodachrome Type A which has a Weston rating of 12. By multiplying the total light units, 2, by the film speed, 12, the result obtained is 24. As the four No. 2 flood lights have been placed 6 feet from the subject, when 24 is divided by the light distance, 6, the result is the f. number, which, in this example, is f.4.

Or to take another example, suppose four No. 1 photofloods are being used at ten feet from the subject, with Agfa Triple S Superpan in the



camera, for which the Weston tungsten rating is 64. The lamp unit is one, and when multiplied by the film speed, gives an answer of 64.

This is divided by the lamp distance from subject, which is 10, and the result is 6.4, the f. number required.

Written mathematically, the method of calculation is expressed as follows:

$$\frac{L \times W}{D} = f.$$

Where L = Lamp index units

W = Weston Tungsten film rating

D = Distance from photofloods to subject

f. = f. number for setting lens.

Proper placement of photofloods about the set or subject to be filmed, of course, plays an important part, too, in the success of indoor photography. The Christmas tree, always the center of interest in holiday films, is probably one of the most difficult subjects for the movie amateur to photograph because of the preponderance of green, and because so many of the ornaments are hidden by the tree branches or the shadows of them.

The secret to successfully lighting the Christmas tree for a movie scene is to place one or more photofloods in a position to throw light on the back of the tree. In other words, back light

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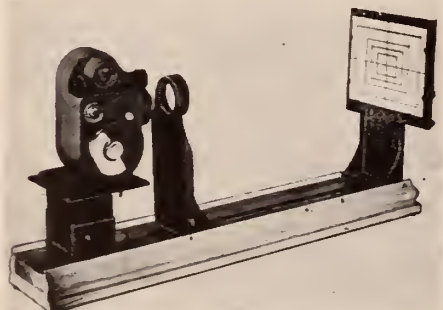


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it so that it stands out from the wall and furnishings of the room. Also, other photofloods in reflectors should be placed about the tree so as to provide illumination on all sides, as shown in the illustration and lighting diagram No. 1. Here backlight unit is shown at "D".

The average amateur today follows the professional's lighting methods, using two or more lighting units placed at either side of the camera and at varying distances from subject. This method provides balanced rather than flat lighting and achieves a roundness in the contours of all objects in the scene. The diagram No. 3 illustrates the method. The lamp on the right throws light of greater intensity on left side of subject than is provided on subject's right by the lamp at opposite side placed farther away.

Often an ordinary daylight reflector, bright cardboard panel or other reflective object, can be utilized to throw light from a single lamp upon the opposite side of a subject in a scene, as shown in diagram No. 2. This method is frequently employed in closeups where a very soft light is desired to fill in shadows.

It should again be emphasized that all photofloods give maximum illumination only when used in parabola reflectors designed for the purpose. To use a photoflood without a reflector reduces its efficiency almost 30%. Where the familiar clamp-on type metal reflectors are not available, it is possible to purchase collapsible reflectors made of paper. These are marketed both by Eastman Kodak Company and Ansco, and while a pre-war product, they are still to be found among some dealers in photo supplies. With these reflectors, it is possible to press floor and bridge lamps into use as serviceable standards. mounting the paper reflectors and photofloods in the regular lamp sockets.

One cannot have too much light for indoor filming, especially where color film is to be used. Considering that the greater the light the smaller the stop that can be used, it is obvious that one or two additional photofloods can be the means of producing sharp and fully exposed indoor pictures. Setting up just enough lights to enable one to get by shooting at f 1.9 or f 3.5—the widest stop of the lens—is not the way to get the best results. Too often two photofloods have been determined as adequate for shooting indoor movies, only to discover their inadequacy later when moving back with the camera to make a long shot.

Play safe—use enough lights to enable shooting film normally indoors around f 5.6 or f 8. Then if a difficult scene is encountered, the lens can be opened up one or two stops with assurance that there is enough light falling on the scene to give full exposure.

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# TITLES and PLOTS

By EDMUND TURNER



**THIS TITLE** suggests two movie ideas. First, the Church Christmas pageant, a colorful affair usually conducted by many churches on Christmas eve which certainly ought to be recorded in color. While this is strictly a documentary subject, the opening and closing should be highlighted with closeups of important personalities and dignitaries of the church. The title also suggests a short film picturing the toys and gifts around the Christmas tree, after everyone in the house has gone to bed. Toys and dolls suddenly come to life and parade before the tree—animated action that calls for filming in stop motion. As the family cat or dog enters the room, the toys retreat to their places beneath the tree.



**AN APPROPRIATE** title for your record film of guests on Christmas day. If you do not wish to plan a continuity for your Christmas picture, you can still make a very acceptable film by photographing each guest newsreel fashion—that is, devoting more than a single shot to each. Catch guests with your camera as they arrive, embrace loved ones, unload their arms of gaily wrapped gifts, etc. Or film them in groups as they chat over cocktails or after-dinner cigarettes. If there is activity with balls, toys, etc., received as gifts, give this attention with your camera, too. In other words, film each guest "doing something" rather than in snapshot fashion. The recently returned soldier, of course, should receive his due share of camera attention.



**CHILDREN** writing letters to Santa is an oft-used opening scene for Christmas movies. Continuing interest in the film depends upon the skillful treatment that follows. Few cameras will record with adequate sharpness, the handwriting on a letter; besides there is nothing pictorial in shots of this kind. A more interesting treatment is to show the child thoughtfully contemplating what he is about to write, then fade or dissolve to what he is thinking about. Here shots of a sled, express wagon, a toy dog or doll, and numerous other gifts that may be filmed through store windows just before Christmas, may be intercut with shots of the child writing to convey his thoughts. The film story may be appropriately closed with scenes showing letter being sealed and mailed.

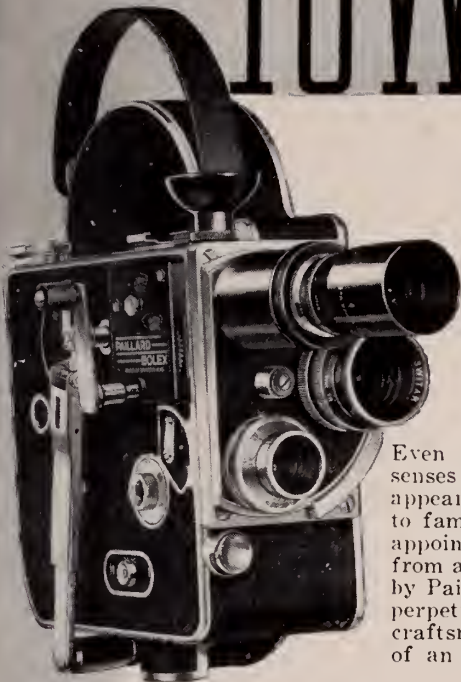


**GREETING** neighbors and friends with personal calls and perhaps an exchange of gifts is a quite general procedure on Christmas day. Why not record this action on film? As you travel from house to house, carry your camera with you. Naturally you needn't delay proceedings each time by backing up with your camera to film the initial appearance at the door of each neighbor. Get your greetings over with, then stage similar action or the camera, rehearsing, if necessary, to insure naturalness and plausibility. These shots, of course, may be intercut with closeups made of the exchanging of gifts, the customary toasts over hot toddies, etc. Look for opportunities to get original human interest in closeups as, for example, having friend shaking package with expression of anticipation before opening it, etc.



# TOWERS

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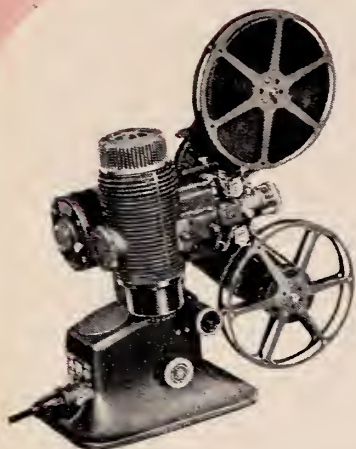
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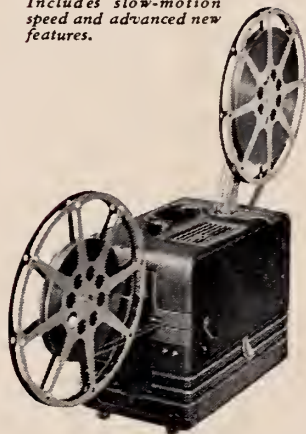
# Bell & Howell Home Movie Equipment



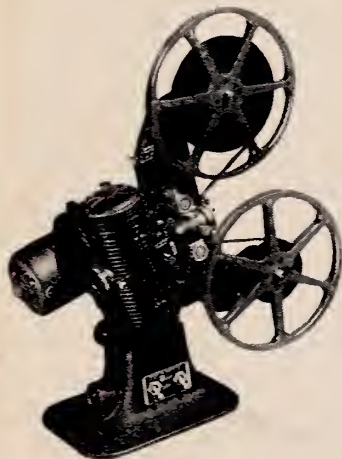
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